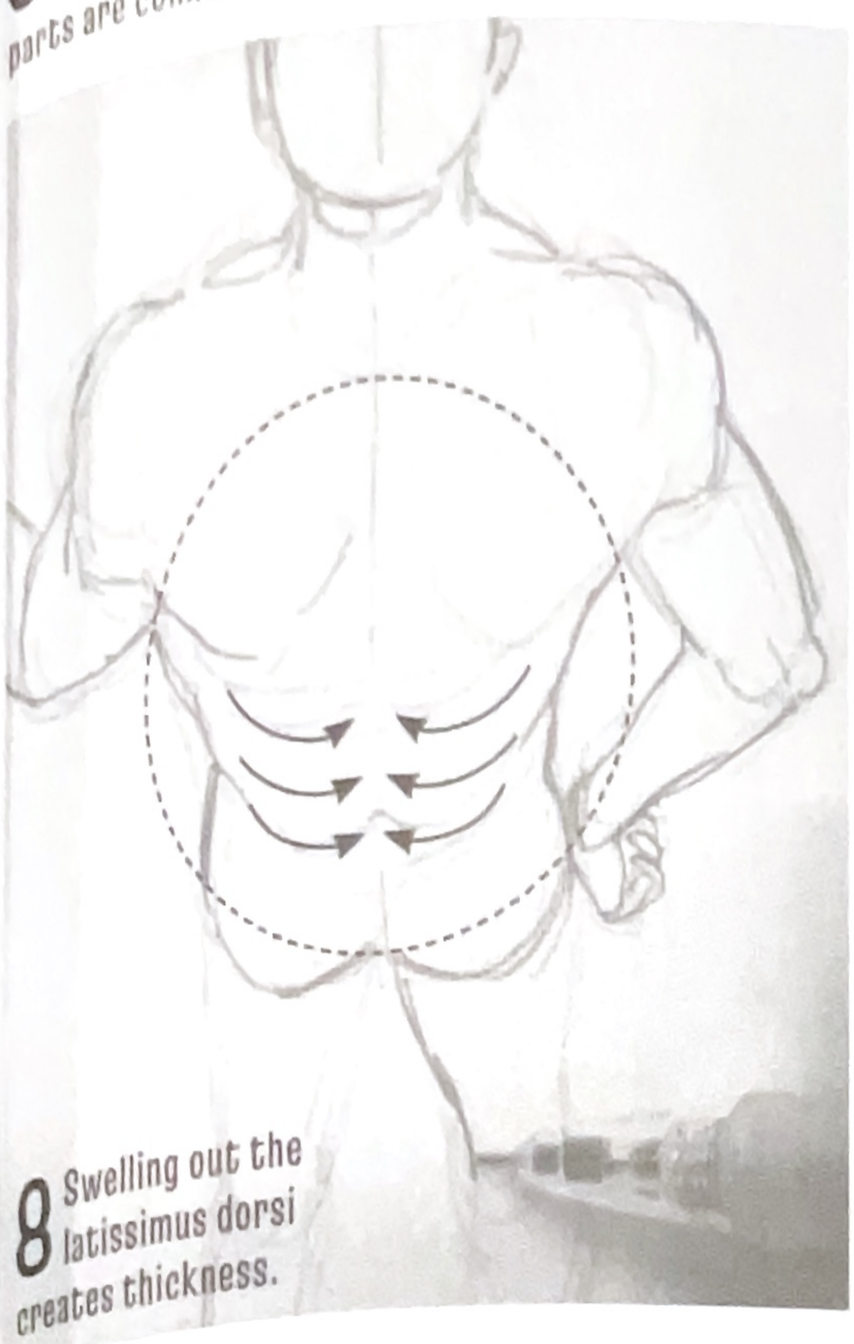
6 Keep in mind the latissimus dorsi that run from below the underarms down to the hollows in the buttocks. When drawing, consider which parts are connected to the lines you are adding to the body.

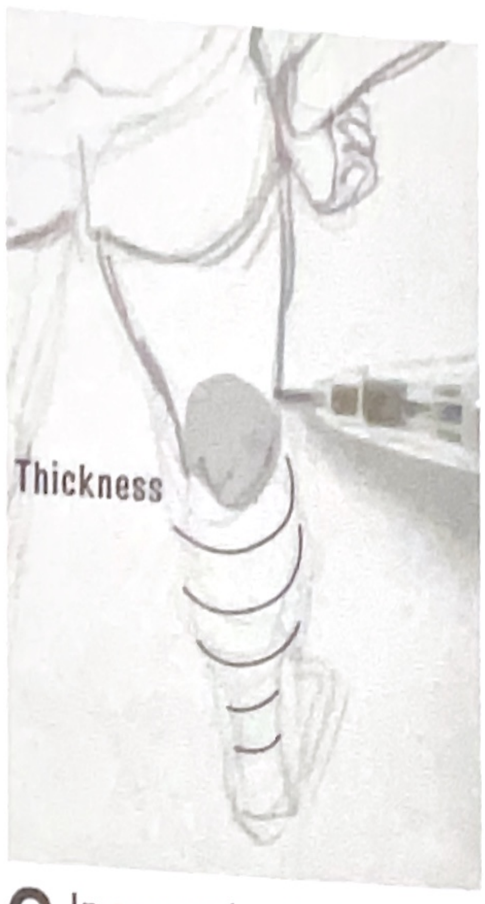
7 Retain about the same thickness as for the left side, but as the pose of the arm is different, create difference in the elbow via its position and how the bone is jutting out.



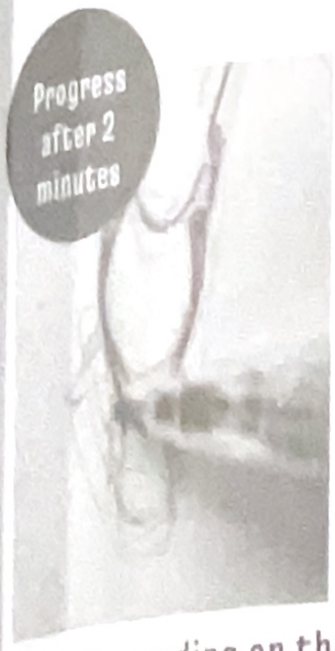
8 Swelling out the latissimus dorsi creates thickness.

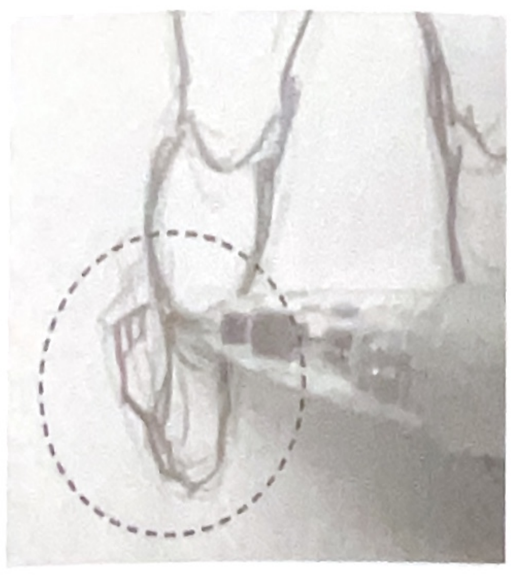
From the front, the legs are thin, but from the side they are thick.

Leg from front Leg from side



9 In an overhead view, create thickness vertically by deep, solid stacking of the knee joints.

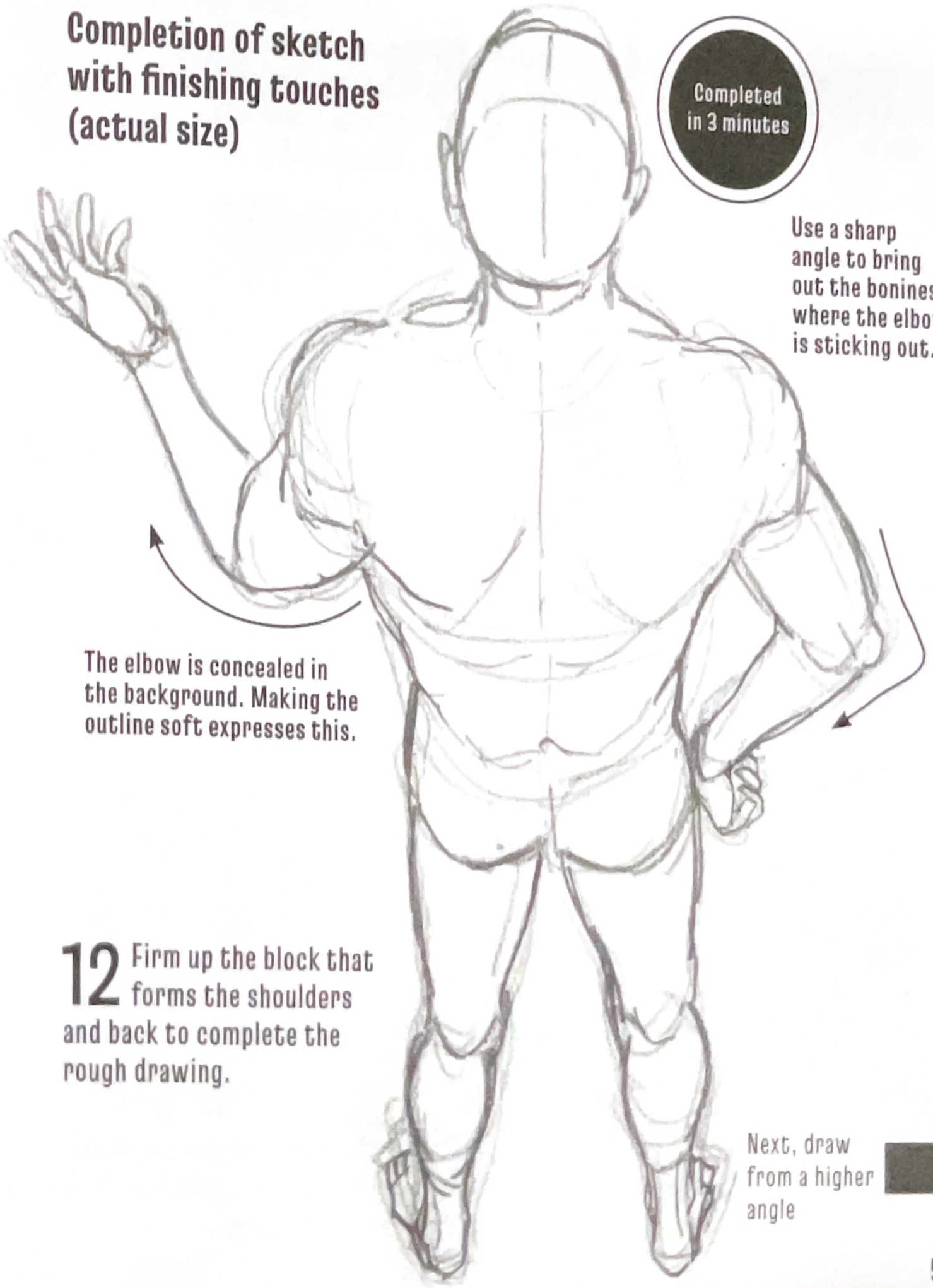




10 Depending on the angle when viewing from above, but you can go all out when showing the instep. The foot is large, so there is considerable length from the heel to toes.

11 Drawing the heels so that they stick out stabilizes the balance in a standing pose.

Completion of sketch with finishing touches (actual size)


Completed in 3 minutes
Use a sharp angle to bring out the boniness where the elbow is sticking out.
The elbow is concealed in the background. Making the outline soft expresses this.

12 Firm up the block that forms the shoulders and back to complete the rough drawing.

Next, draw from a higher angle

A Manga Sketch in 5 Minutes:

Rear View, Extremely High Angle

Time to produce: 5 minutes = Draft: 2 minutes +
Finishing touches: 3 minutes

Draft sketch

1 Start with the head.

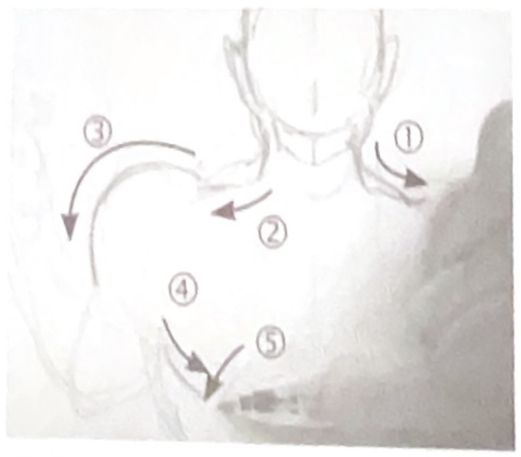
2 Make the back from the shoulders to the chest appear bigger.

3 Bring in the waist and decide on the breadth of the buttocks.

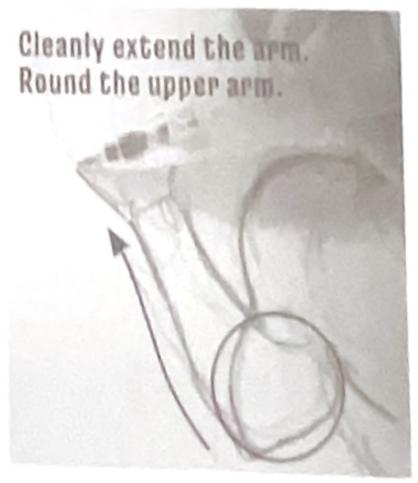
Finished sketch

1 Draw an oval for the head. Draw a median line down the center.

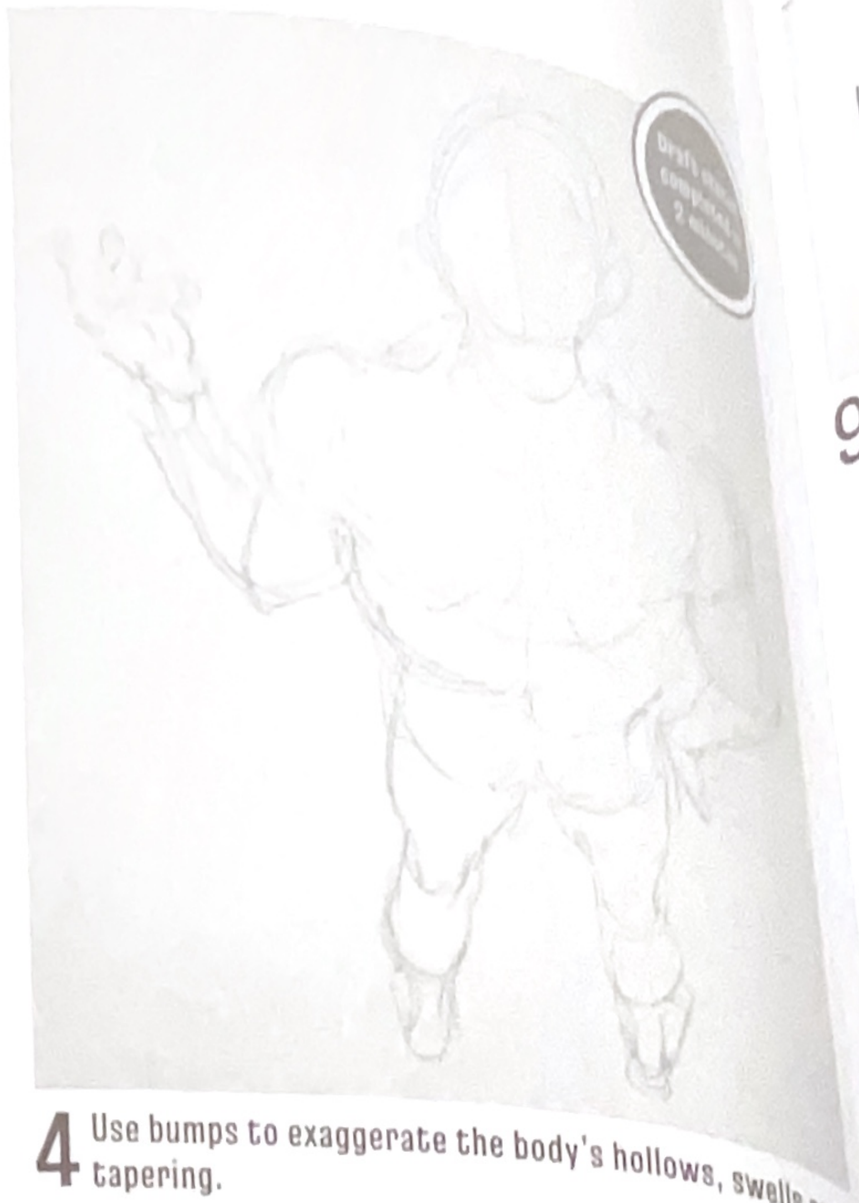
2 Follow the line of the shoulder muscles to form a short neck.



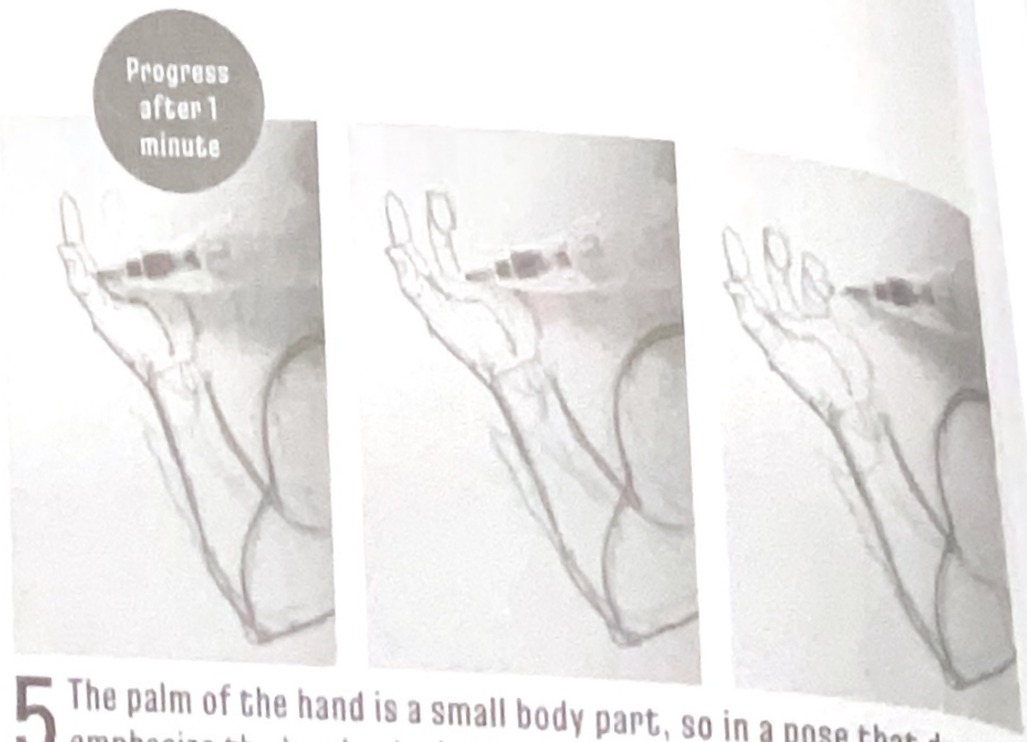
3 Form the outline for the body, considering the bumps of the bones and muscle joins on the skin's surface so as not to interrupt the line.



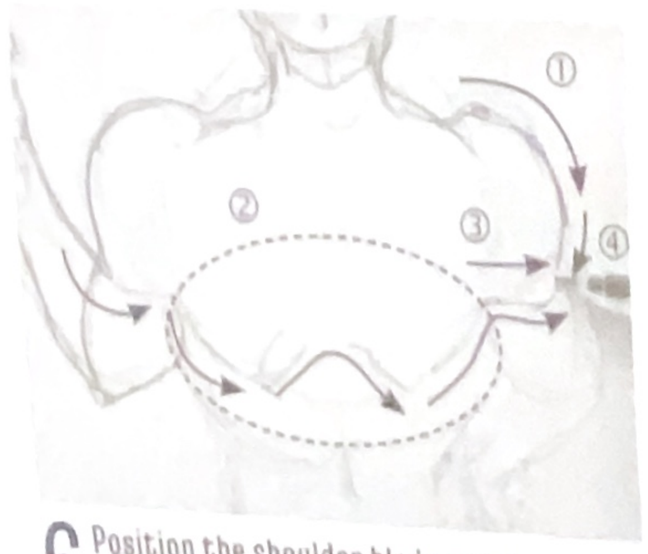
4 Divide the arm at the joints for emphasis.



4 Use bumps to exaggerate the body's hollows, swells and tapering.

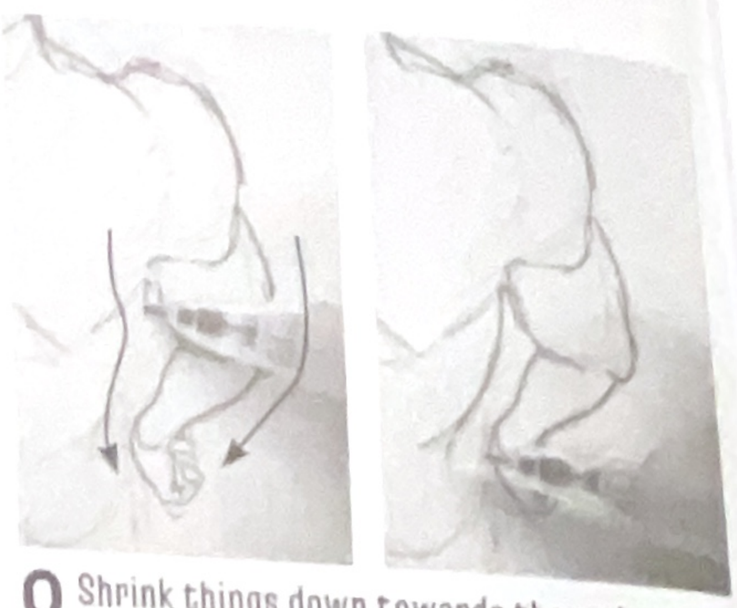


5 The palm of the hand is a small body part, so in a pose that doesn't emphasize the hands, don't exaggerate them.



6 Position the shoulder blades so they connect from the shoulders.

7 Rather than making everything exaggeratedly bumpy, alternately add and subtract nuances.



8 Shrink things down towards the ends of the arms.

9 Make tapering slightly more pronounced i overhead angle (page 55).

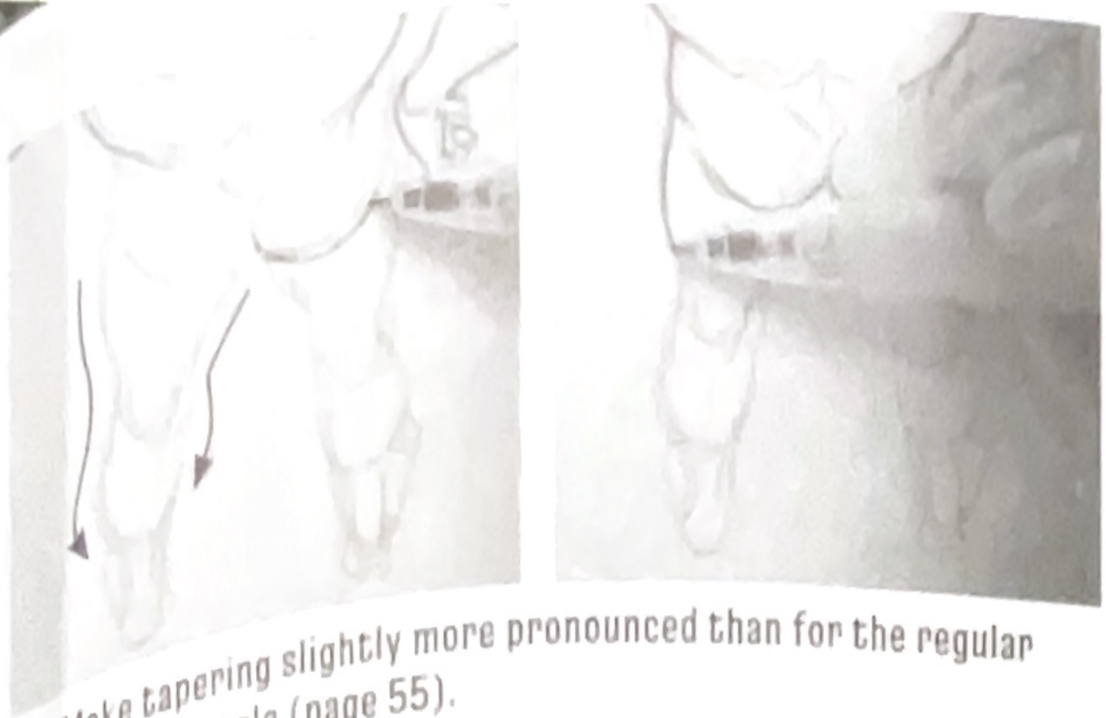
Key Point

Creating a large distance from the neck to the shoulder blades immediately results in the sense of looking down from a great height.

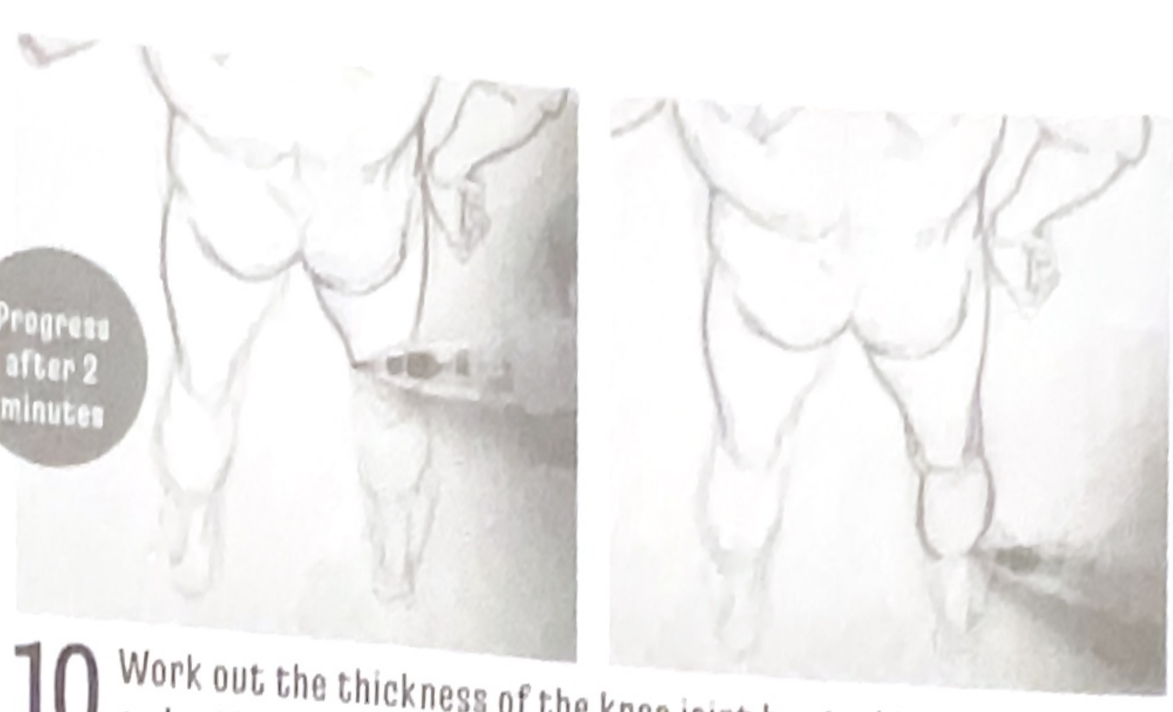
11 Make the overall silhouette

13 Makin each the arms a for a dyna figure is v

14 Check the right make sure they symmetrical, but rath how strong they look



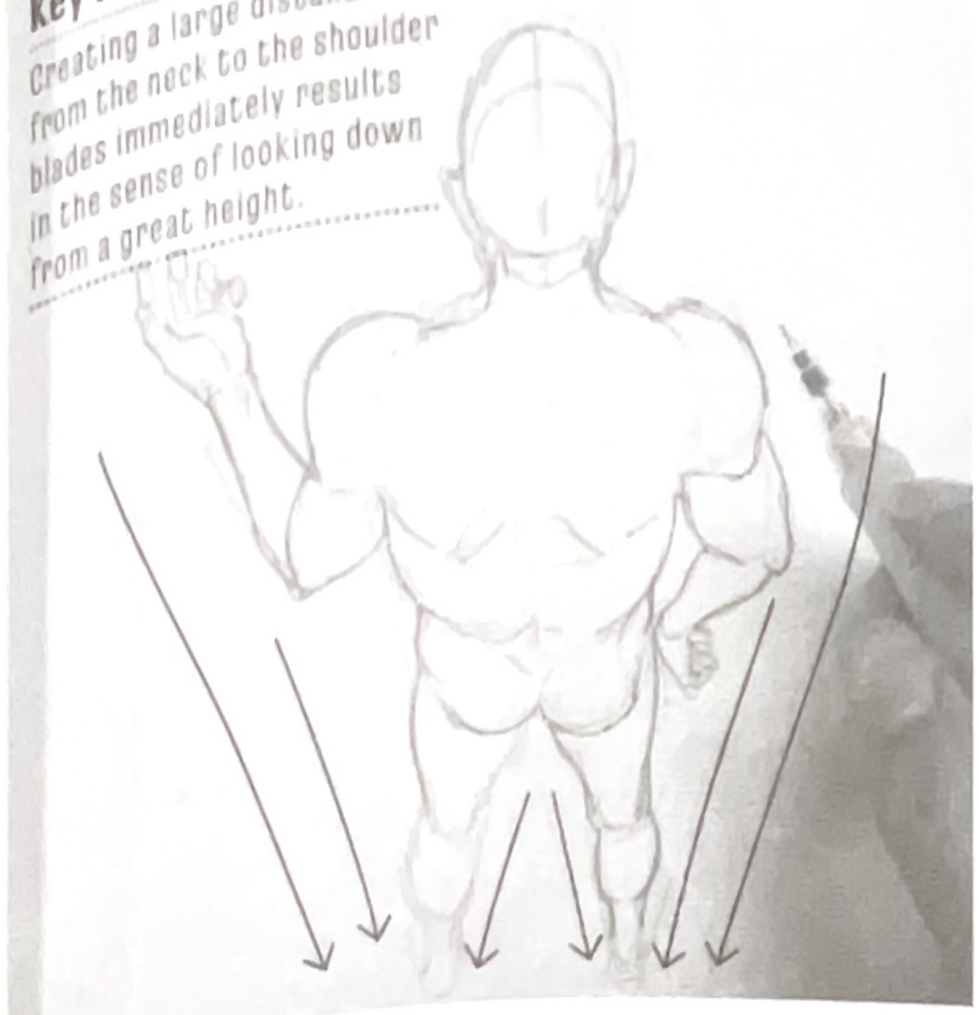
9 Make tapering slightly more pronounced than for the regular overhead angle (page 55).



10 Work out the thickness of the knee joint by stacking the thigh and calf.

Key Point

Creating a large distance from the neck to the shoulder blades immediately results in the sense of looking down from a great height.

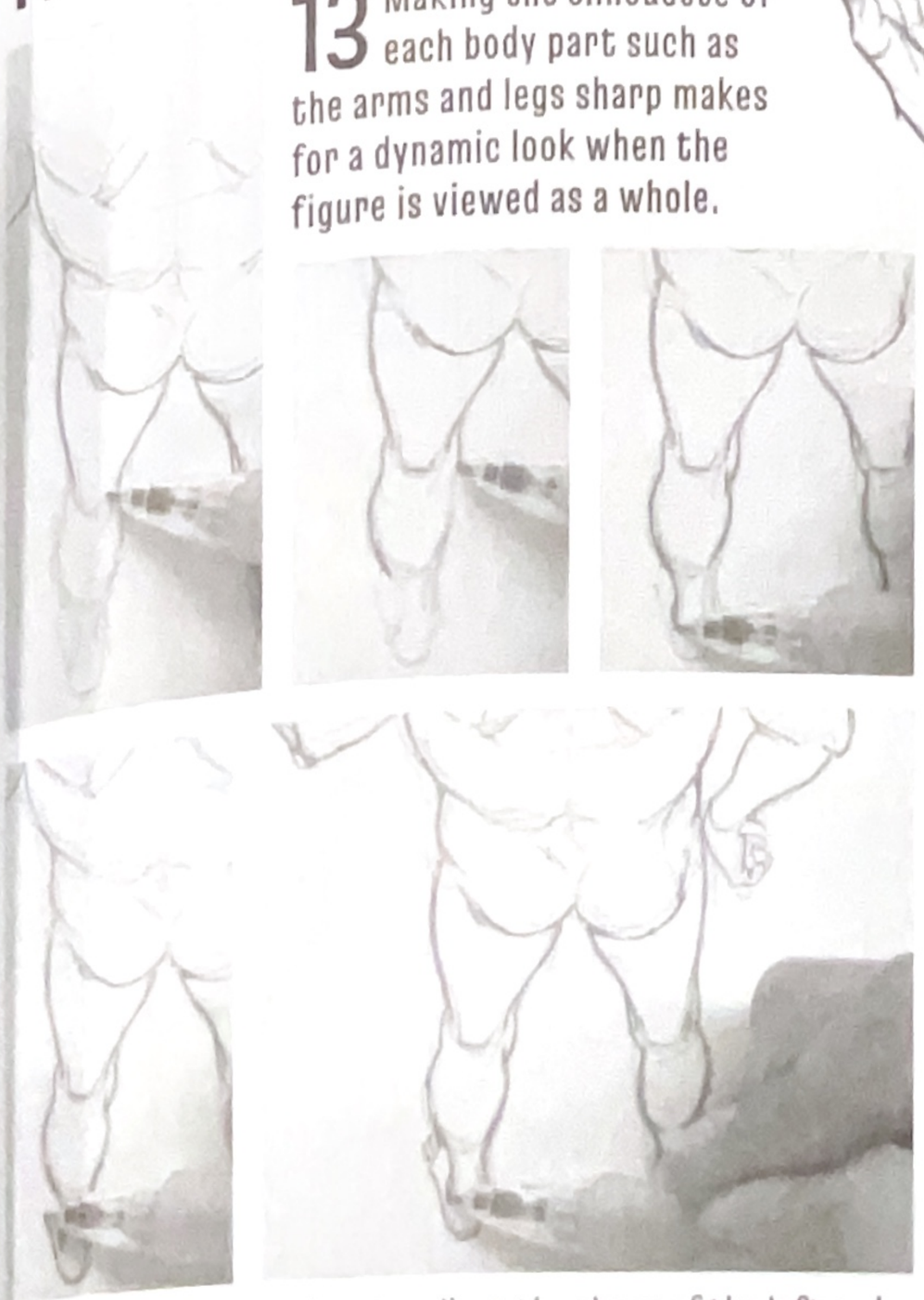


11 Make the overall silhouette sharp.

12 After drawing the large mass of muscle in the calf, add in the leg extending straight down from beneath it.

Completion of sketch with finishing touches (actual size)

13 Making the silhouette of each body part such as the arms and legs sharp makes for a dynamic look when the figure is viewed as a whole.



14 Check the right foot to adjust the shape of the left and make sure they are balanced. Don't make them perfectly symmetrical, but rather make them slightly different in terms of how strong they look to prevent a dull, bolt upright impression.

15 For this view from high above, a clear division is made by bringing in the join between each body part for a sharp result.

Take a Closer Look at Standing Poses

① Standing to attention

Head

Upper body

Lower body

② At ease

③ Twisting

④ Leaning

For example

If you vary where weight is centered when drawing from overhead...

① Standing to attention

② At ease

③ Twisting

④ Leaning

Even within a standing pose, the appearance of various body parts can be altered depending on where weight is centered or the figure's posture. Simply adding a twist to the torso enables "movement" to be rendered

Take care with the solidity of the head

It's surprisingly easy to overlook the sense of solidity on the sides of the face, and whether or not you are aware of this will alter its expressiveness. Whether viewed from below or above, the positional relationship between the eyes and ears is important. Check it by visualizing glasses to connect the corners of the eyes to where the ears join the head.

Consider how much of each body part is visible from the eye level of the drawer when drawing.

① Standing to attention

Upper body

Lower body

The basic pose. More of the upper body surface is visible than the lower body surface.

② At ease

Relaxing into a slouch forces the legs into a diagonal angle in order to maintain balance, meaning an even smaller surface area of the lower body can be seen when viewed from overhead. From the knees to the ankles is hardly visible.

③ Twisting

As one leg (the left leg) is pulled back, it is hardly visible.

④ Leaning

Like in the "at ease" pose of 2, the back is rounded, but as it is leaning against a wall the legs are brought forward. Right down to the lower body can be clearly seen.

Chapter 2

Poses with Movement and Changing Angles

Finally, we're moving on to capturing the movement of the entire body. Adding movement to a standing pose allows you to progress to a twisting pose. This chapter is overflowing with the sense of speed that is unique to quick drawing: the omnidirectional approach of drawing the same pose from different angles; sitting and sleeping poses that require rendering depth; changing angles to alter the viewing position to capture bold low and high angles; and intense expressions of movement involving multiple characters. That's a lot to cover, so let's get started!

Add Movement and Expression

Simply standing on two legs requires muscles in the entire body to create balance to prevent falling over, meaning that the exercise of "standing" is being carried out. However, in a figure standing straight, it's difficult to detect movement, so Try to add motion to convey a sense of "natural movement" in "standing poses."

The male figure from front on as drawn on page 32. This is a standing pose with weight resting on both feet.

A "center of gravity on one leg" pose with the weight resting on the right leg. The leg taking the body weight rises, making it possible to create a sense of movement in a standing pose.

The height of the hips changes. In addition to creating a clear difference in the height of the left and right knees makes the shift in weight more obvious and makes for a natural pose. Creating a clearly unbalanced state is the key to a natural look.

1 First, tilt only the hips

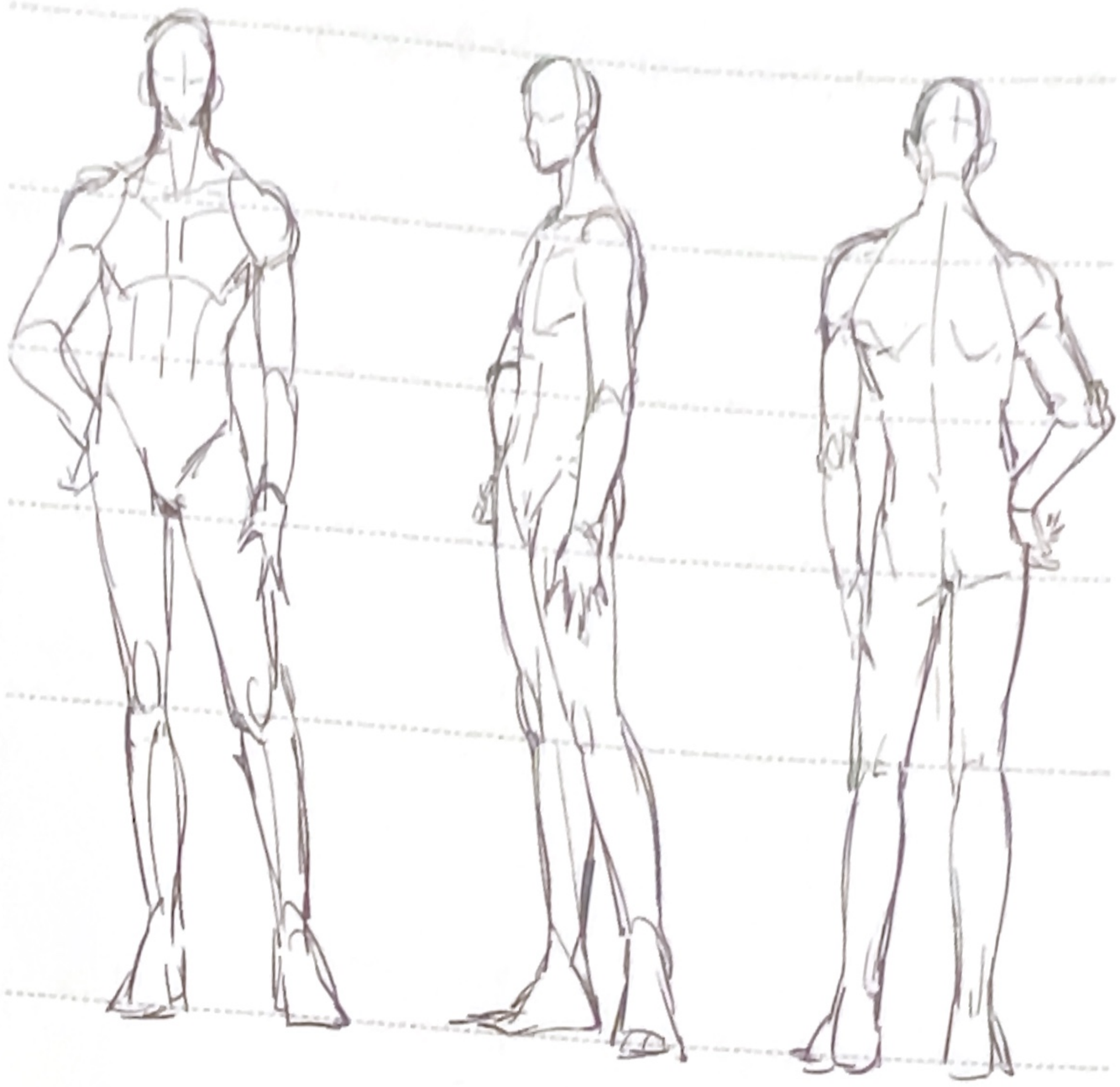
Even for the same "weight resting on one leg" pose, try adjusting the amount of strength incorporated into the body depending on the scene and emotion. This allows for emotional expression to show not only in the face, but via the pose too.

For example:

"waiting for someone" "a scene glancing

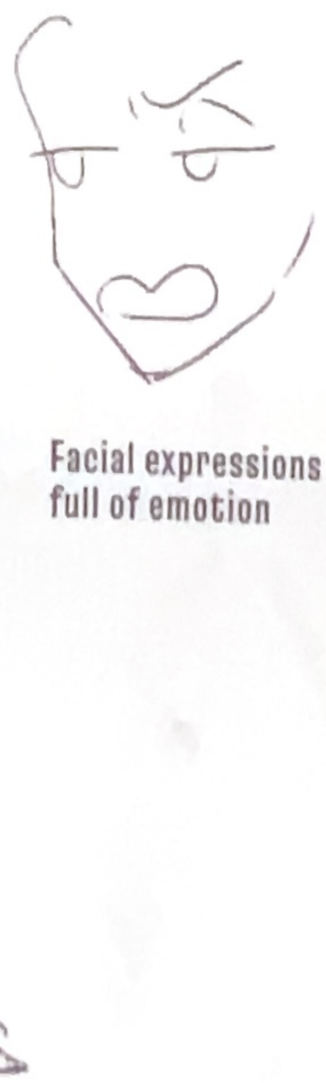
Hints for the pose "weight resting on one leg"

The leg which is relaxed (the free leg) appears long from the hip joint down to the knee, so draw it that way. It's not that the length of the leg is actually different, but think of it in the sense that "that's how it looks, so draw it that way." Even if a figure appears to be an illusion when you observe it, I think "optical illusions" are the source of exaggerated expression, so it's a good idea to incorporate it into your work to a certain degree.



Level 2

Create the pose



Facial expressions full of emotion

For example:

Combined with expressions such as "showing off" or "gazing emotionally at someone," the pose can come across as being irritated or haughty and condescending.

Level 3

Gestures become bold

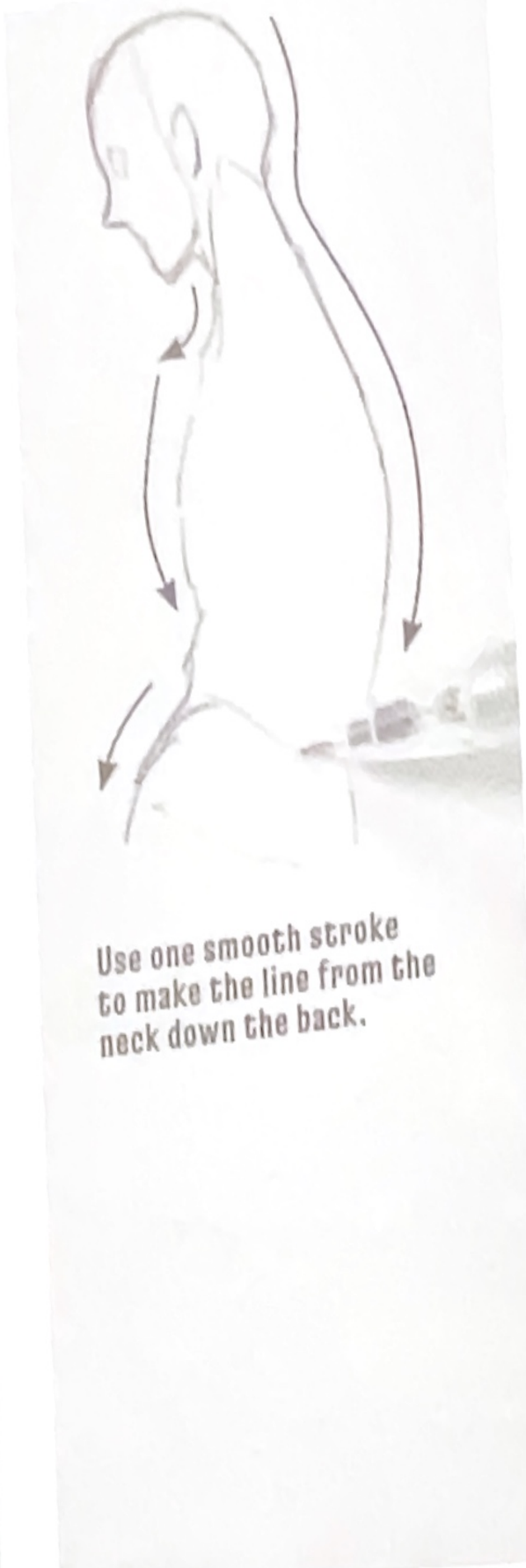
Powerful emotions can be conveyed

For example:

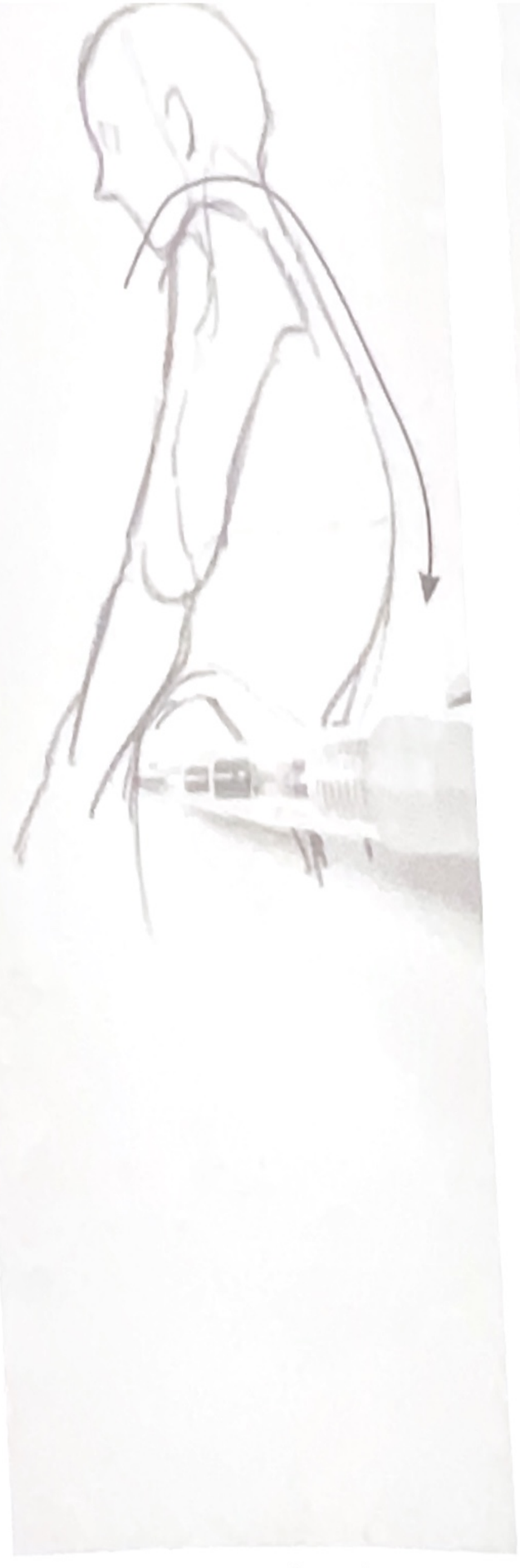
The legs spread wider apart. The shoulders rise in anger. Gestures are added to the hands. Emotions are heightened. "Standing in a victory pose from happiness" "unable to remain still due to anger."

2 Use a < shape to create balan

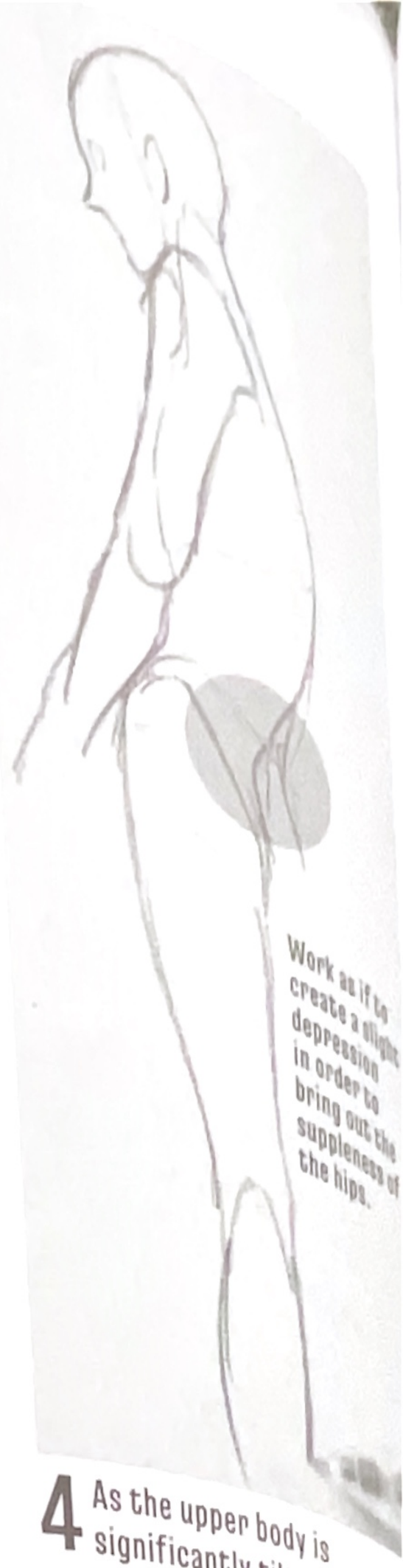
1 Draw the head as if viewing the profile from slightly behind.



2 In contrast with the line for the back, the front of the body has many uneven surfaces. Draw in lines to distinguish the collarbone, pectoral muscles and abdominal muscles. This area will be concealed by the arm, but it's important to clearly draw it in to get a grasp of the form!



3 For the arm, raise the shoulder position to create the look of viewing the figure from slightly below. Make it follow the smooth line of the spine. Next, determine the position of the hips.



4 As the upper body is significantly tilted, it is stu supported by the lower body. Un the axis of the hips is stable, th pose will not firm up.

First, consider the center of gravity

The point where the entire human body is balanced is called the center of gravity. The center of gravity is behind the navel (in the pelvis) but when the posture changes, the position of the center of gravity change also. Here, it is considered to be moving towards the body weight-bearing axis leg (left leg).

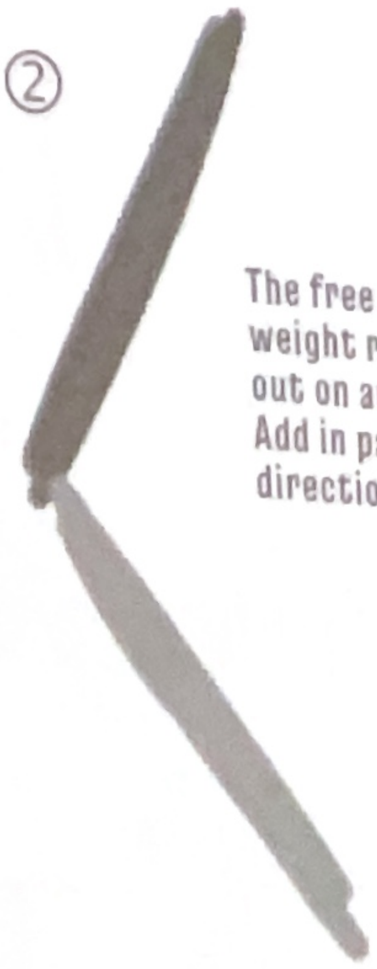
In this pose, the upper body is brought back quite considerably, making the hips form a < shape.

In order to support the body, a large surface area in contact with the ground provides stability (here, it is the width between the feet).

①

The upper body is arched, so in order to balance out the angled body parts...

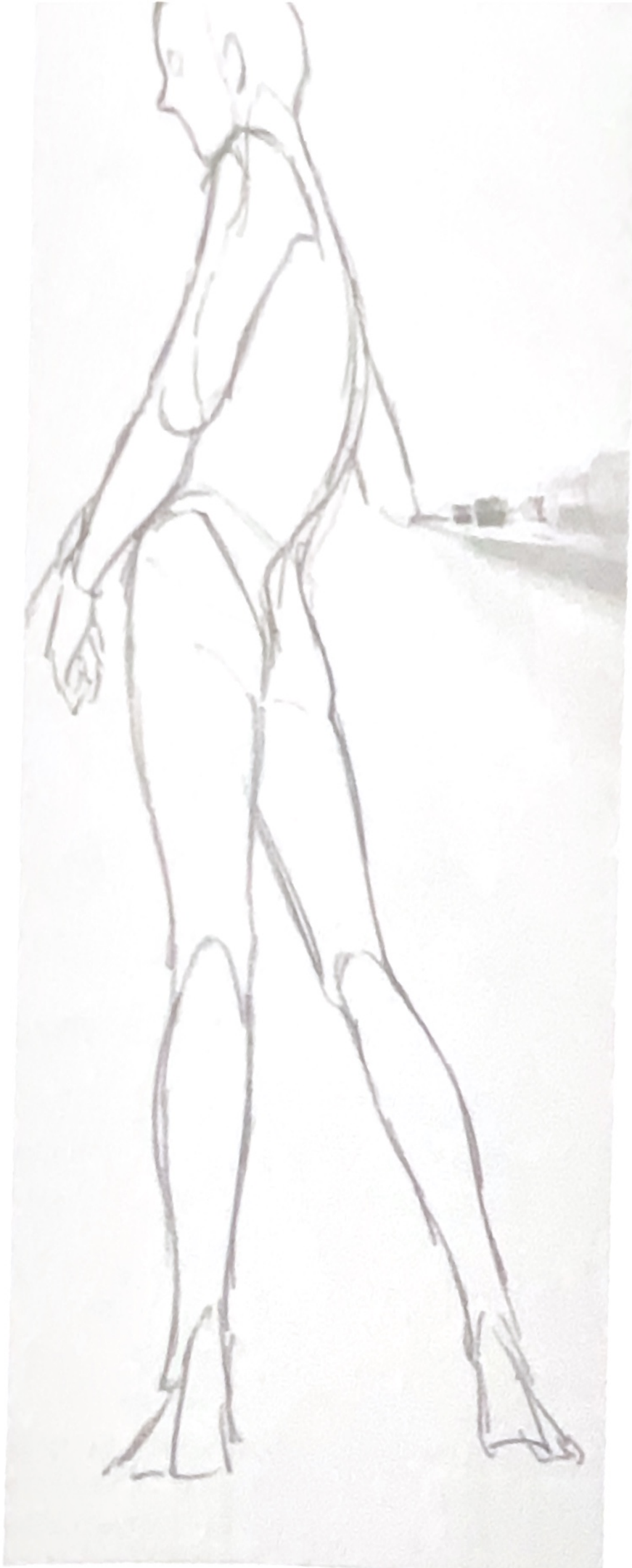
②



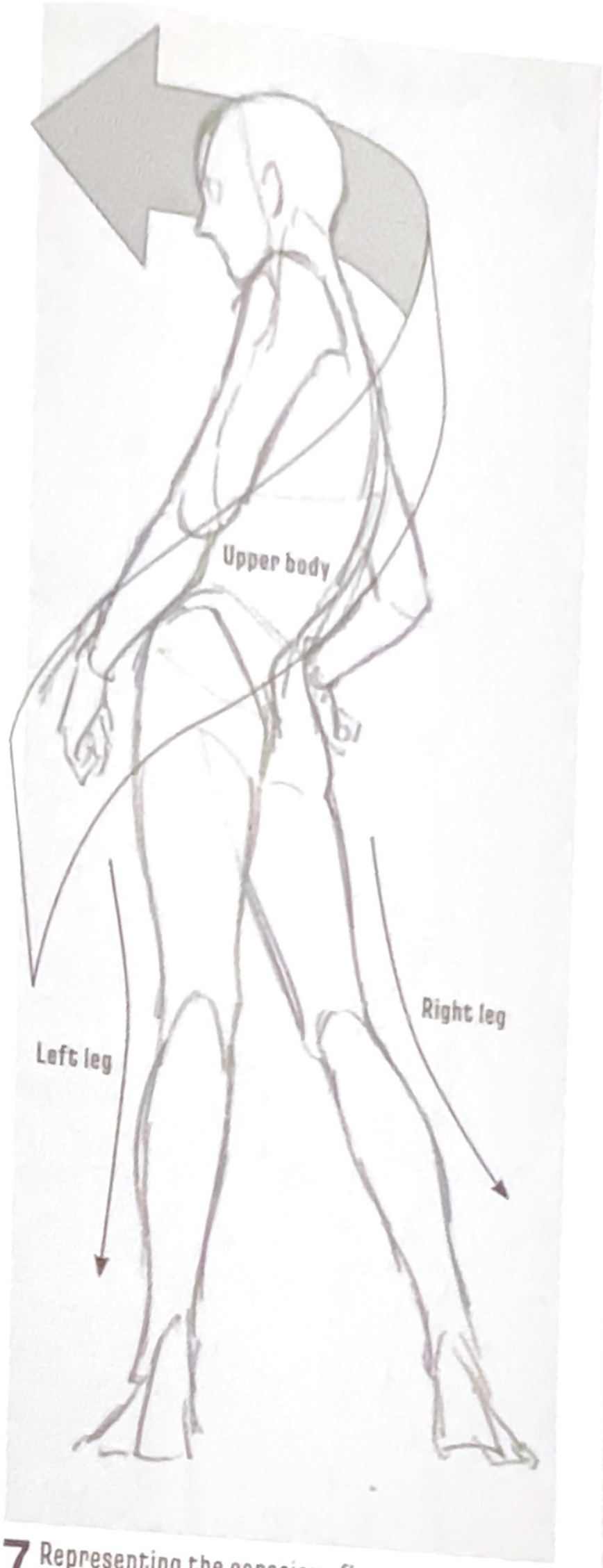
The free leg (the leg with weight resting on it) is e out on an angle to suppo Add in parts leaning in t direction.

Right leg
Left leg
Create a slight arch.
Make the right leg light in contrast with the left leg. There is not as much body weight resting on it as the left leg, but spread it out wide to support the tilted upper body.

5 The axis leg (left leg) is receiving the pressure of body weight, so create a slight arch in it for a realistic look.



6 Draw in the right arm in the background. In order to make the body appear twisted and to make the most of the line of tendons in the back, rather than drawing in a firm line from the shoulders down, lightly trace it in.



7 Representing the conscious flow of the body with arrows creates this result.

If the straight line extending from the center of gravity protrudes from the surface supporting the body (in a standing pose, the space between the legs) the figure will collapse.

As the right leg is quite a distance from the body weight bearing axis leg (left leg) and the hips are lowered, a straight upper body creates an awkward look. If the center of gravity is not on one side and the figure is drawn up to its full height in a "guardian" type pose, this is fine.

3 Next, lightly twist the body

Add a twist from a regular standing pose

① Upright pose

② Twist the upper body

Here, I've tried twisting the upper body. The body is angled a little so that the center line of the body (median line) connects smoothly to the lower body. This makes for a slightly softer look than that of the upright pose.

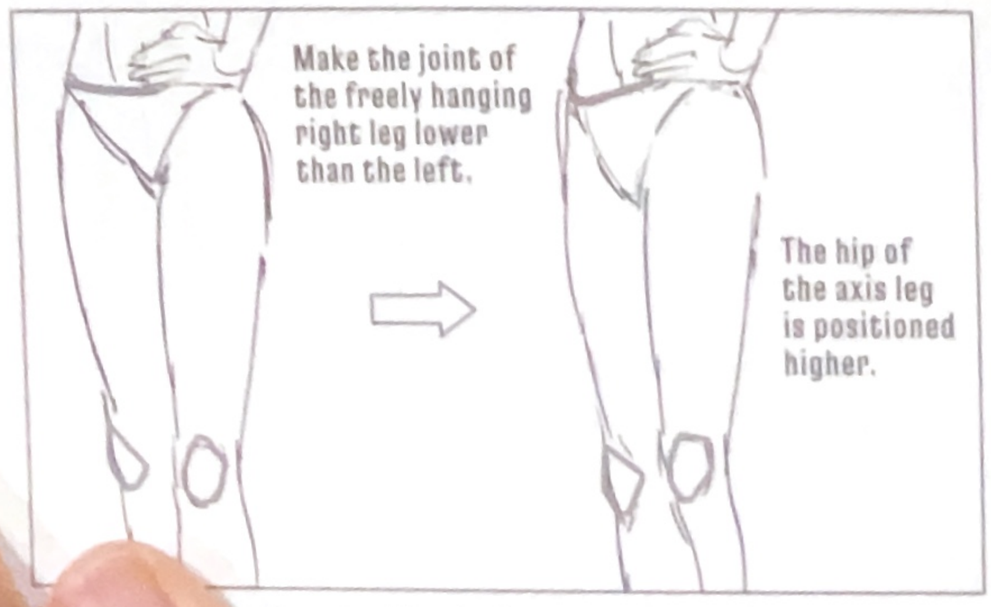
③ Cross the legs

In the lower body, I've crossed the right leg over the left to create movement on the opposite side from the upper body. The left leg, which forms the axis leg, is hardly touched, but when the upper and lower body face in different directions, it creates a "line that seems to flow" when the figure is viewed as a whole.

The completed twisted pose

Think of an "upright pose with no twist" with the upper and lower body facing in the same direction as the base for this. Even if you make significant effort to add movement to both arms and create facial expression, the rigid body lacks appeal.

A hint for crossing the legs



the raised heel, the crossed over right leg is not
's weight. In order to show that the body weight
the left leg, change the position of the hip.

Usually, the face is drawn first, followed by the upper and lower body, but if you try to create a twist right from the beginning, it may not be possible to achieve a standing pose. For a standing pose, decide on the positioning for the body's base, such as the axis leg, and then alter movement in the upper and lower body to create a natural pose.

Drawing twisted poses

To create a soft appearance, add
variation so that the figure is no
facing the same way from the he
down to the toes. Drawing the f
from directly in front, from the
side and from the back makes t
differences in direction clear.

Use the arms and legs t

In addition to the genera
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wed as a whole.

The completed twisted pose

If you consider the overall line when positioning the limbs, the silhouette will be very attractive too!

Usually, the face is drawn first, followed by the upper and lower body, but if you try to create a twist right from the beginning, it may not be possible to achieve a standing pose. For a standing pose, decide on the positioning for the body's base, such as the axis leg, and then alter movement in the upper and lower body to create a natural pose.

hip of
axis leg
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y weight
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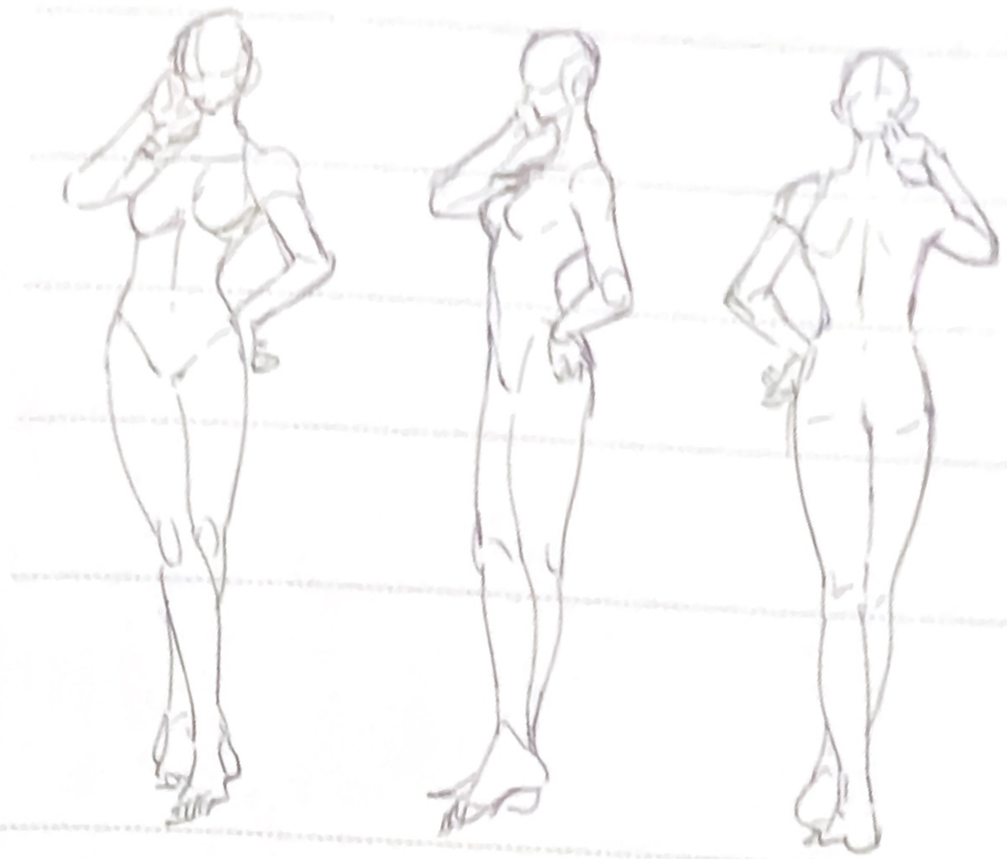
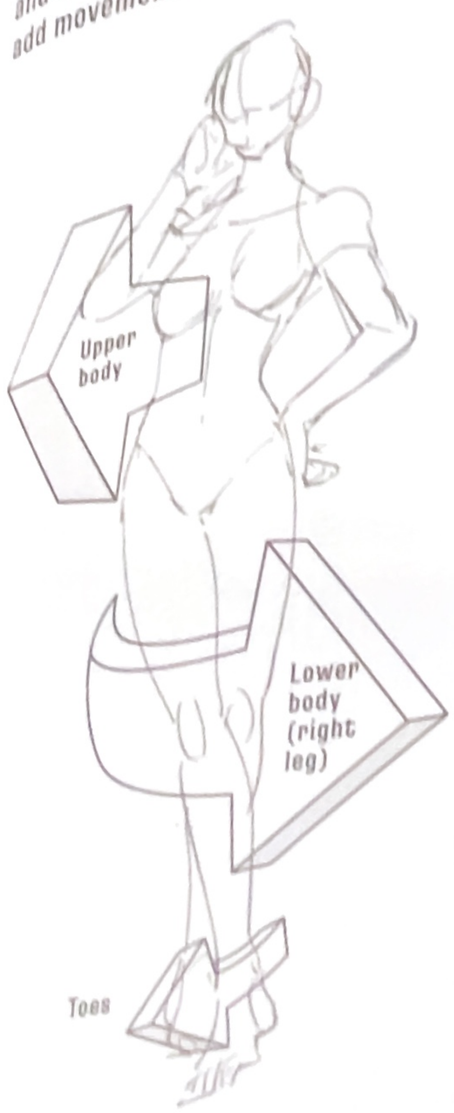
Drawing twisted poses

To create a soft appearance, add variation so that the figure is not facing the same way from the head down to the toes. Drawing the figure from directly in front, from the side and from the back makes the differences in direction clear.



Use the arms and legs to create movement

In addition to the general flow of the upper and lower body, use the fingers and toes to add movement in opposing directions.



When bending the arms and legs, check carefully whether each joint is protruding out to the front of the torso or out behind it in order to position them (see page 26).

When drawing the pose from a different angle, don't look only at the position of the joints, but also carefully observe the direction in which they are pointed.

For the joint orientation, visualize a sports support wrapping around the elbow or knee. Used properly, this creates plenty of expression in the movement (see page 30).

4 Try a deeper twist

1 Decide on the orientation of the head (facing to the side) to start drawing.

2 Connect the body in order to get a grasp of the torso's axis.

3 Establish the join and work in the arm growing out from it.

4 Add in the chest over the sternal plate on the body's foundation. Don't curve the body in too much immediately beneath the chest as the ribs are there.

5 Make the lower body point forward to introduce a twist to the figure.

Key Point

Drawing in the center line (median line) makes the twist clearer.

6 Draw the right leg which forms the axis leg to convey a sense of strength all the way through to the tips of the toes.

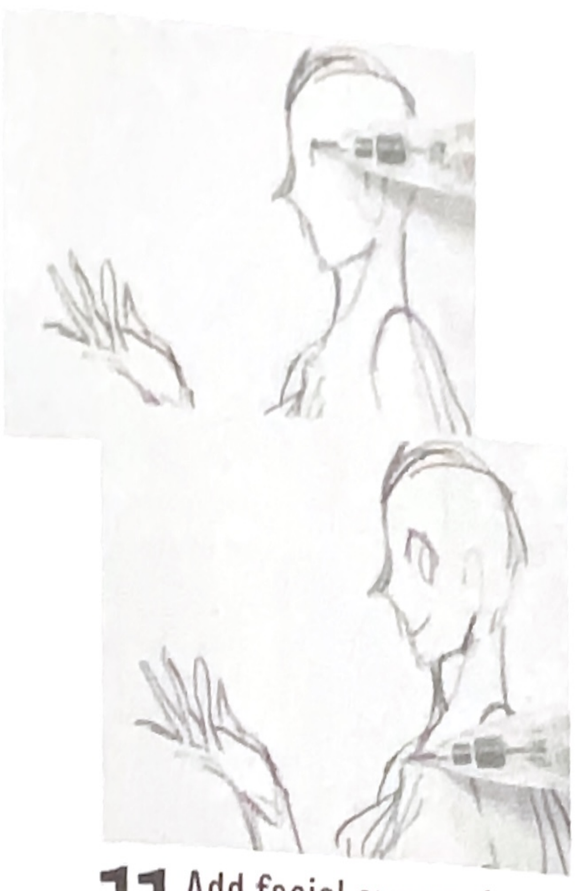
7 Make the left leg which is not supporting the body deviate away from the torso in a bold movement.

Change the height of the hips and place the body weight on the right leg.

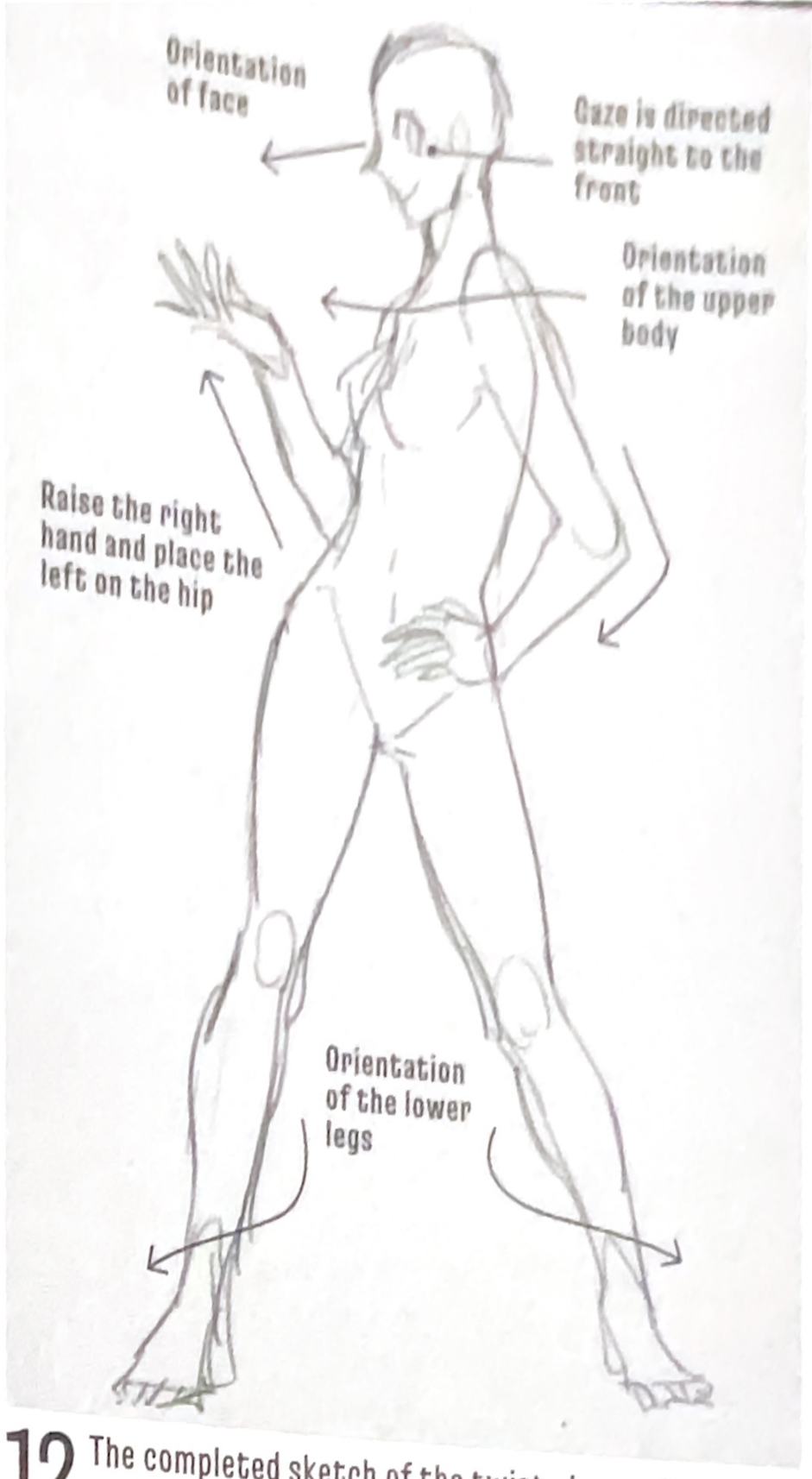
8 Use a lighter touch on the left leg than for the right to draw in curved lines.

9 Bring out nuance in the pose to prevent it from becoming rigid, such as by directing the knees forward and making the area from the ankle down face outwards a little.

10 Consider the thickness of the right arm in the background as you create the pose.

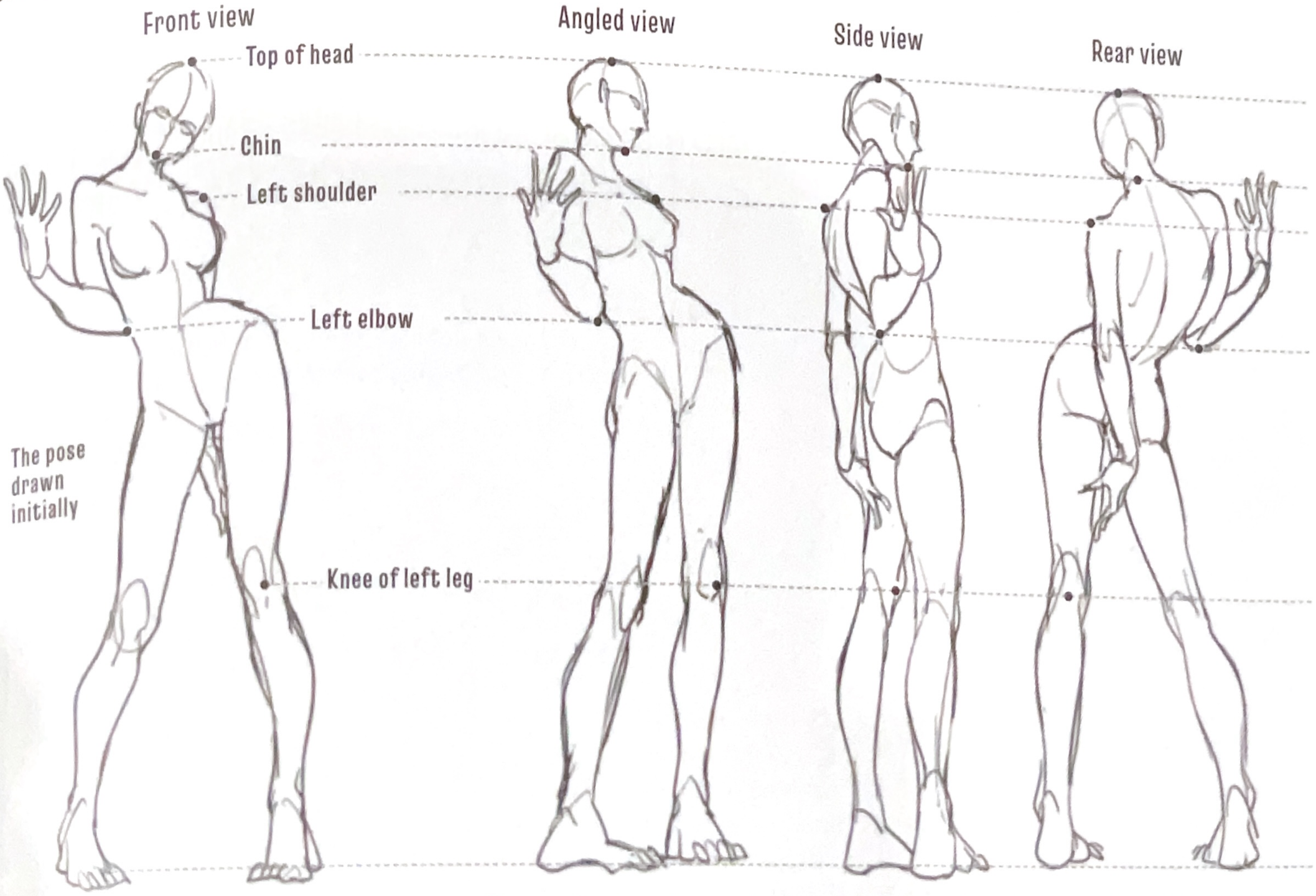


11 Add facial expression to match the pose.


Orientation of face
Gaze is directed straight to the front
Orientation of the upper body
Raise the right hand and place the left on the hip
Orientation of the lower legs

12 The completed sketch of the twisted pose. Balance the figure so that the direction of force for each body part is not one-sided when viewed as a whole. The twist is an effective pose for bringing out movement in the body, so I'd like to introduce several twisted poses here.

Polishing the sketch with an omnidirectional approach



The omnidirectional approach of experimenting with drawing poses from different angles starting with an initial pose. I'll introduce how to practice this method in the next pages.

Draw the Same Pose ...

1 Decide on the orientation of the head.

2 Decide on the axis for the torso and draw in the shape for the foundation, adding in depressions and swelling on the surface for the collarbone, chest, rise of the shoulders and so on. Explore the overall positioning in the draft sketch.

3 The wrist is the landing point on the torso.

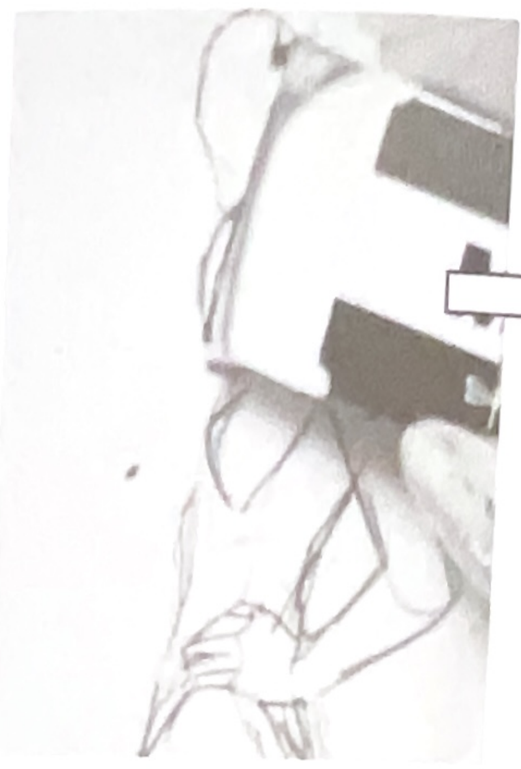
4 Consider the thickness of the sternal plate as you connect lines in a flowing manner.

5 I've twisted the hip to bring the buttocks to the foreground. Don't go overboard, think carefully about how far the body can twist naturally.

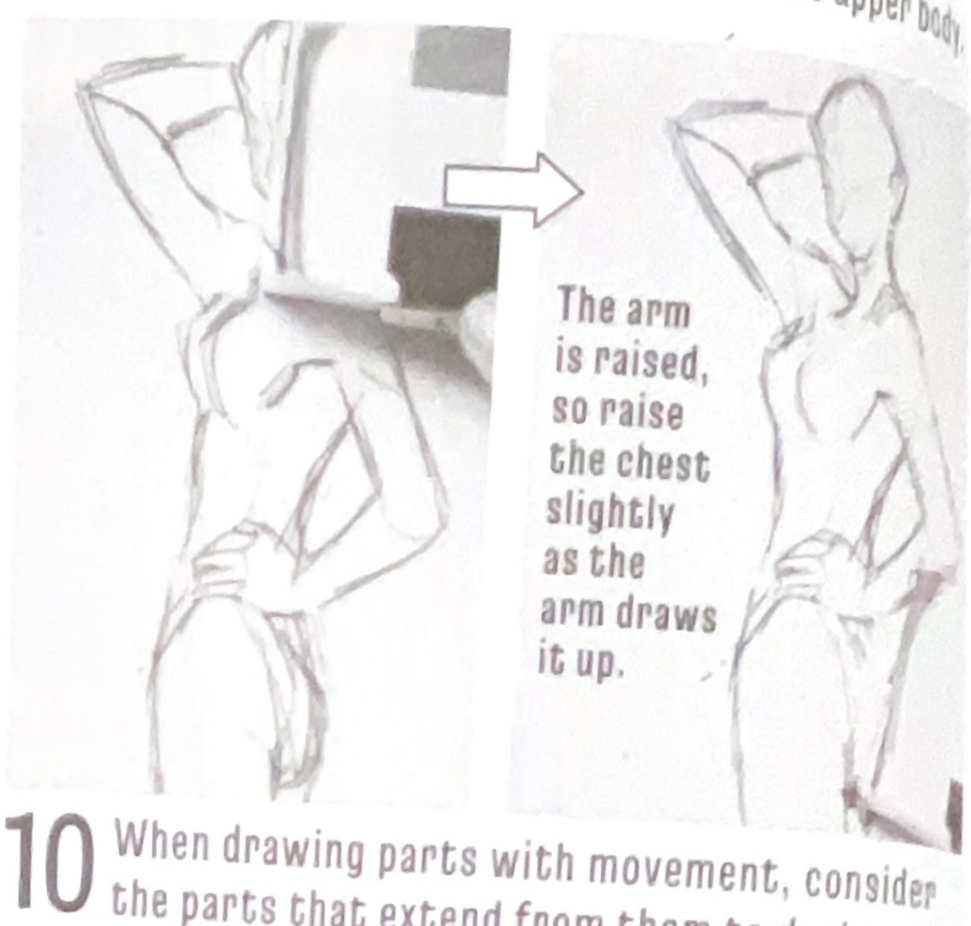
6 Make the left leg in the foreground straight. This is the leg that will bear the body's weight.

7 The right leg in the background is not taking the body's weight, so bring out lithe movement in it.

8 There are a lot of elements you'll only notice once the whole figure is complete, such as fine balance, volume, distortion of parts and so on. Make careful correction...

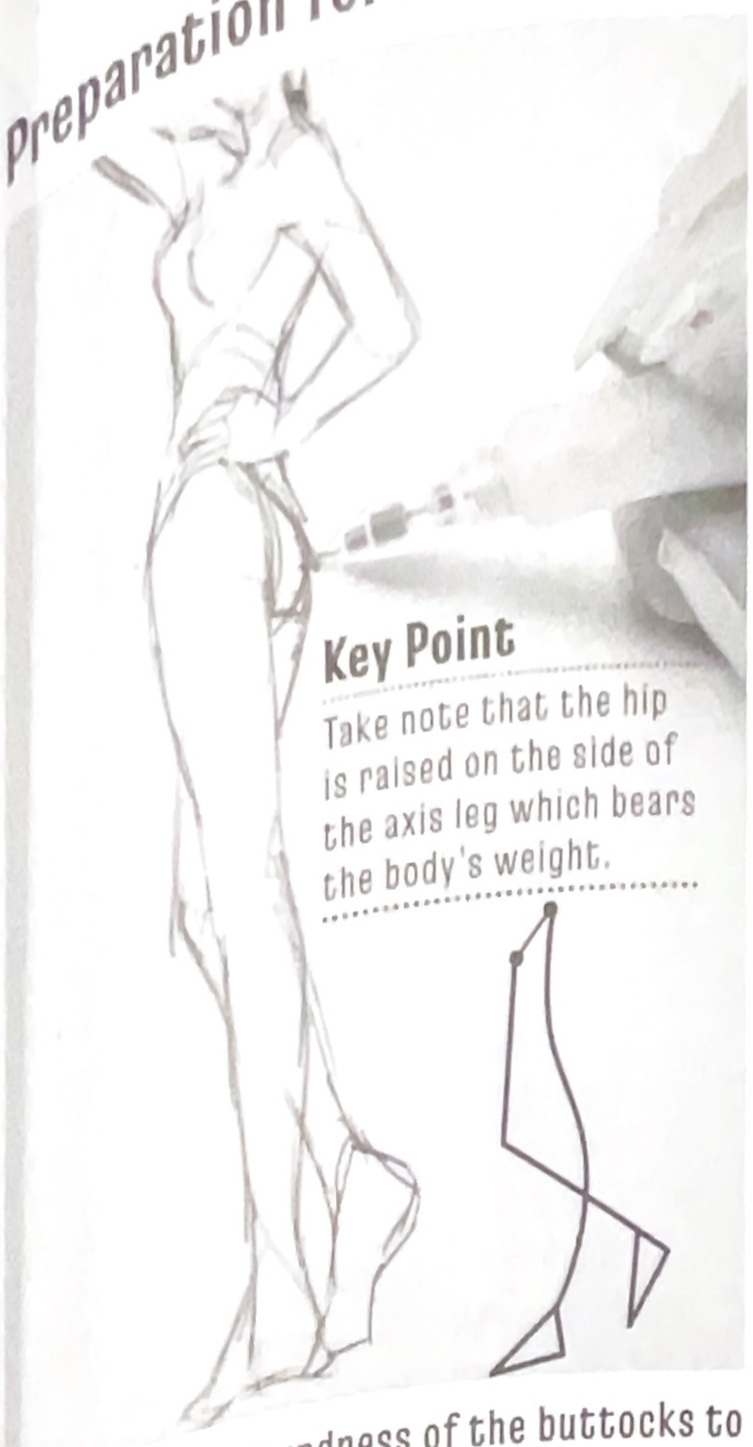


9 Consider whether the degree of twist seems forced and make adjustments to the angle of the upper body.



10 When drawing parts with movement, consider the parts that extend from them to depict changes in those parts too.

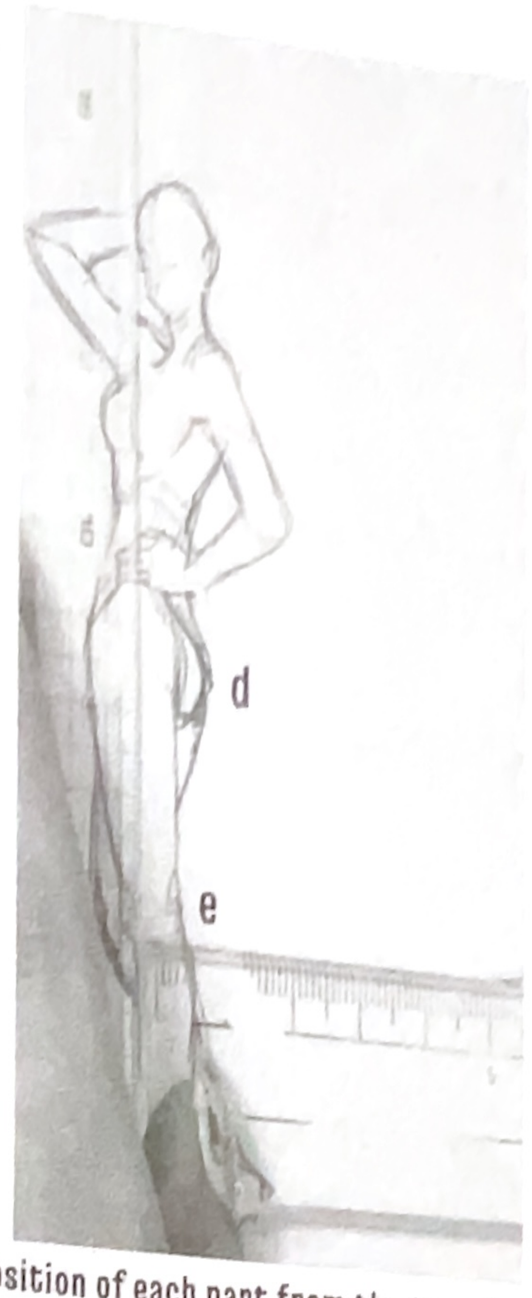
Preparation for drawing Pose 2



Key Point

Take note that the hip is raised on the side of the axis leg which bears the body's weight.

11 Adjust the roundness of the buttocks to complete the first pose.



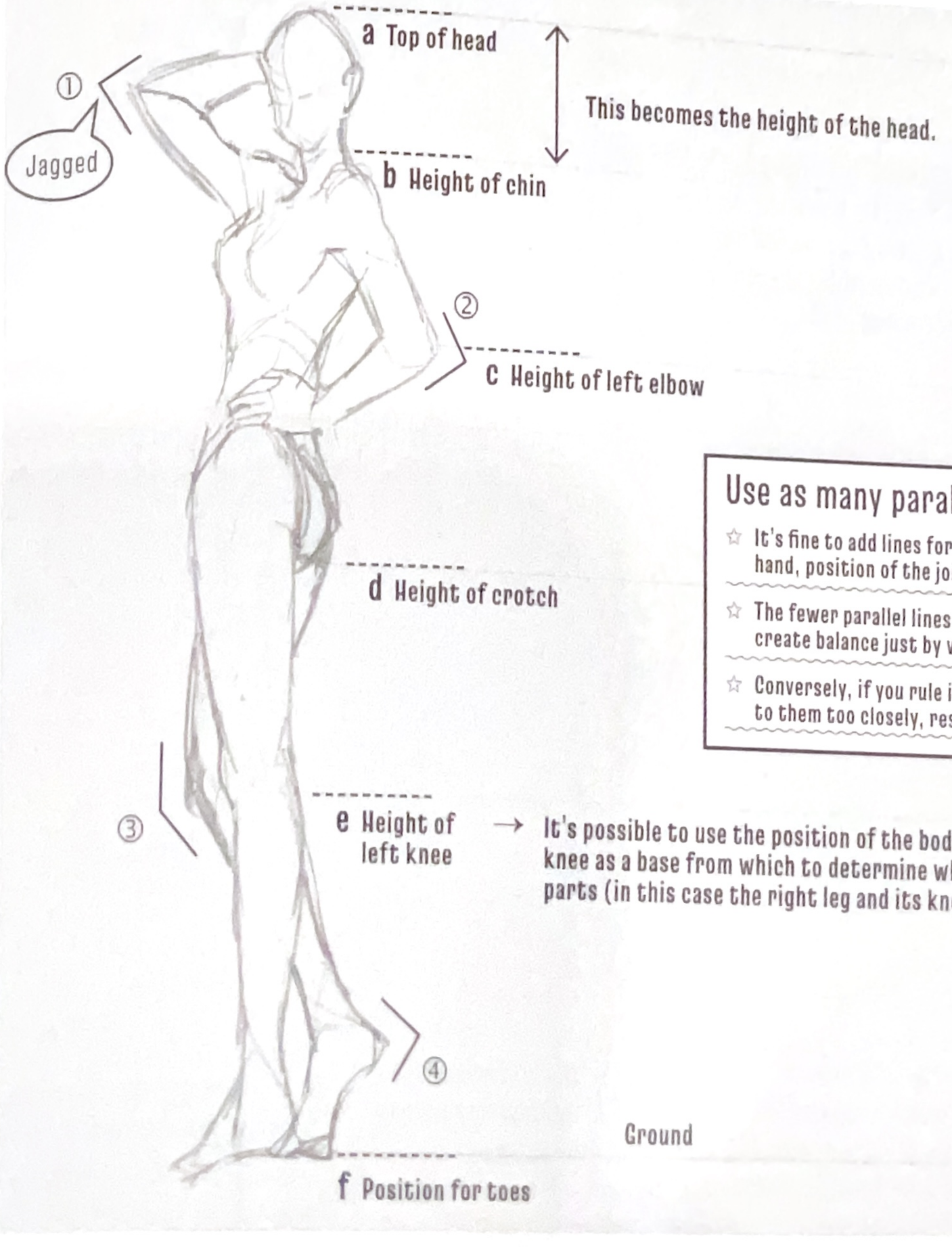
Seek out points that make the position of each part from the top of the head (a) to the toes (f) clear and rule in parallel lines.

Rule in parallel lines at important body parts

In order to draw the differently angled Pose 2 from Pose 1, rule in parallel lines to serve as a guide.

Key Point

When viewing the figure as a silhouette, jagged movement stands out alternately on the left and right sides.


a Top of head
This becomes the height of the head.
b Height of chin
①
Jagged
②
c Height of left elbow
d Height of crotch
③
e Height of left knee
→ It's possible to use the position of the body weight-bearing left knee as a base from which to determine where to position other parts (in this case the right leg and its knee).
④
Ground
f Position for toes

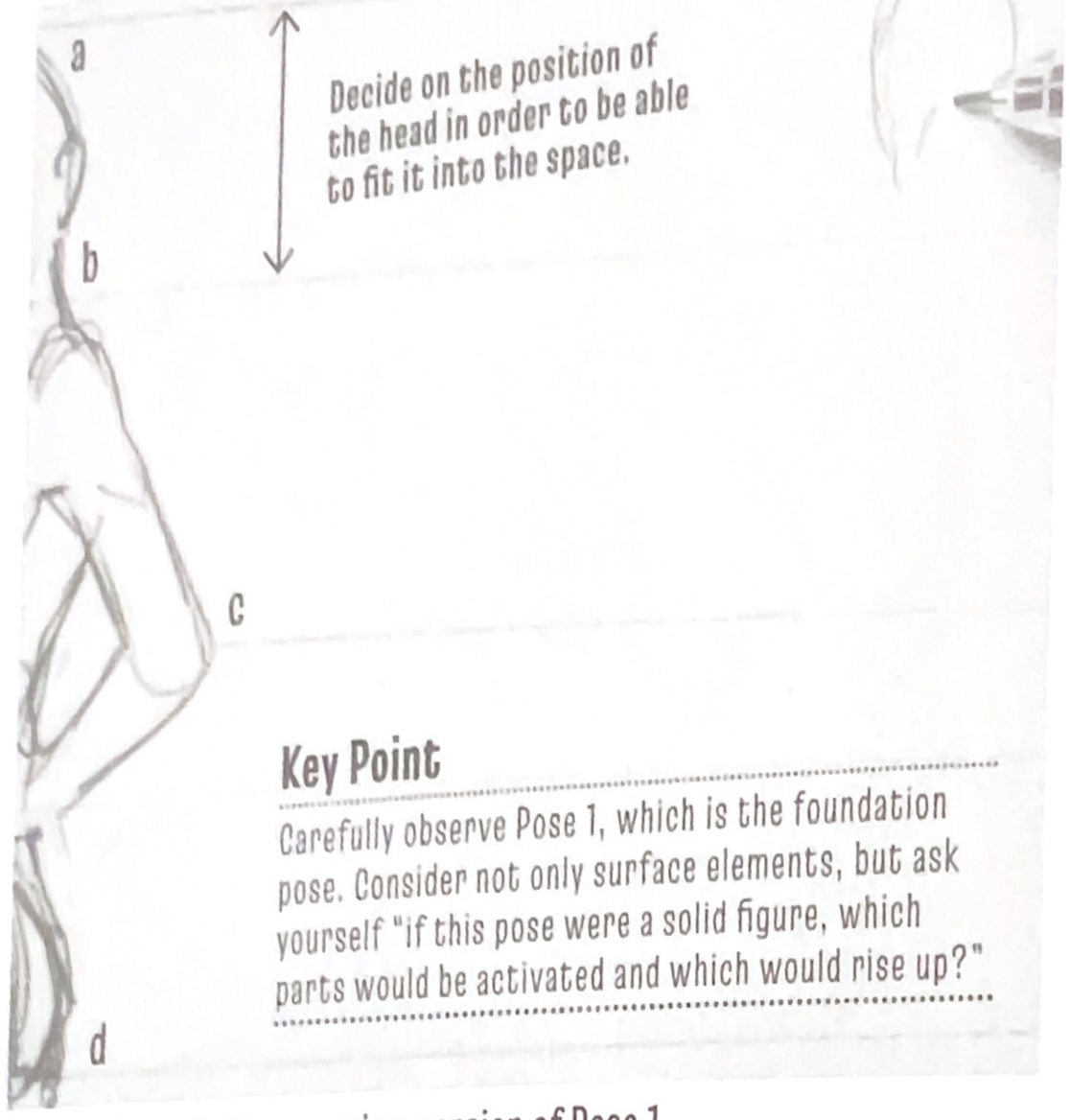
Use as many parallel lines as you like!

- ☆ It's fine to add lines for the height of the hips, right hand, position of the joint in the right leg and so on.
- ☆ The fewer parallel lines, the more you will be forced to create balance just by visual measurement.
- ☆ Conversely, if you rule in too many lines, you will stick to them too closely, resulting in an awkward picture.

Pose 1

In Pose 1, which is the foundation pose, I've used bold expression in the movement in the limbs, positioning the center of gravity and so on in order to make creating balance in the body as easy as possible.

Pose 2: Draw the pose from a differ...



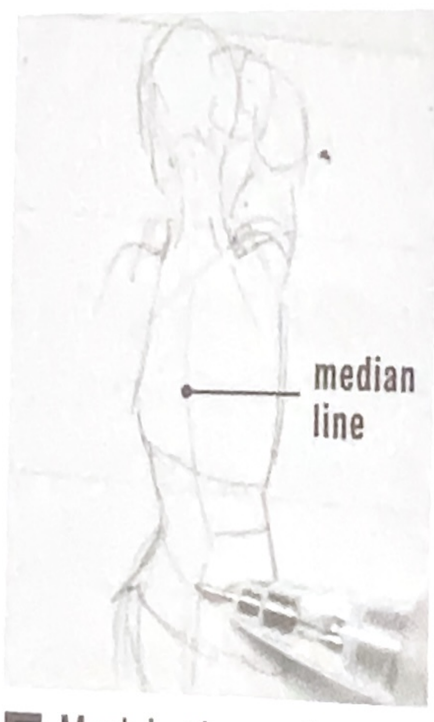
Key Point

Carefully observe Pose 1, which is the foundation pose. Consider not only surface elements, but ask yourself "if this pose were a solid figure, which parts would be activated and which would rise up?"

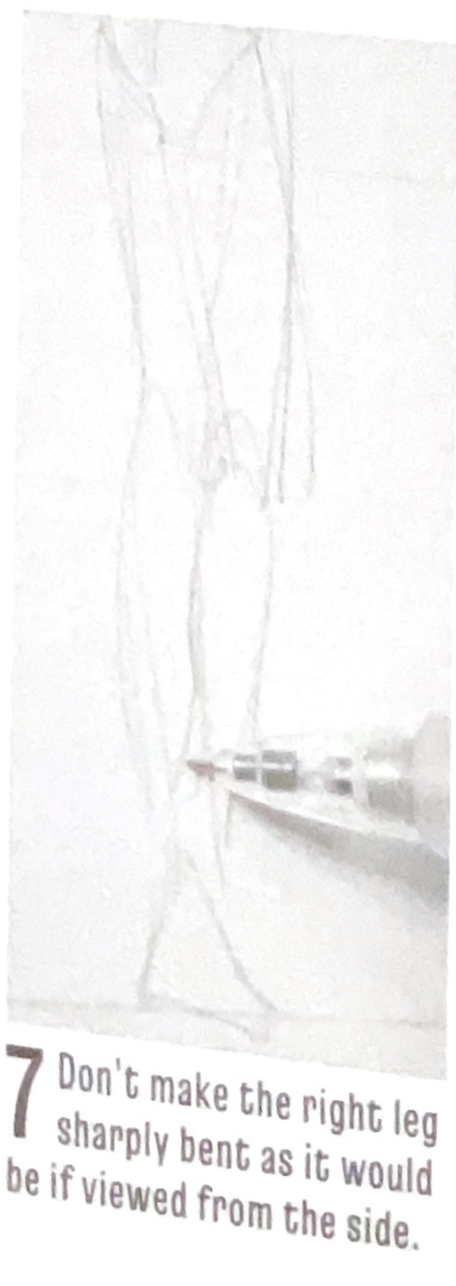
1 Draw Pose 2, the rear view version of Pose 1.

4 The left hip juts forward, contrasting with the upper body.

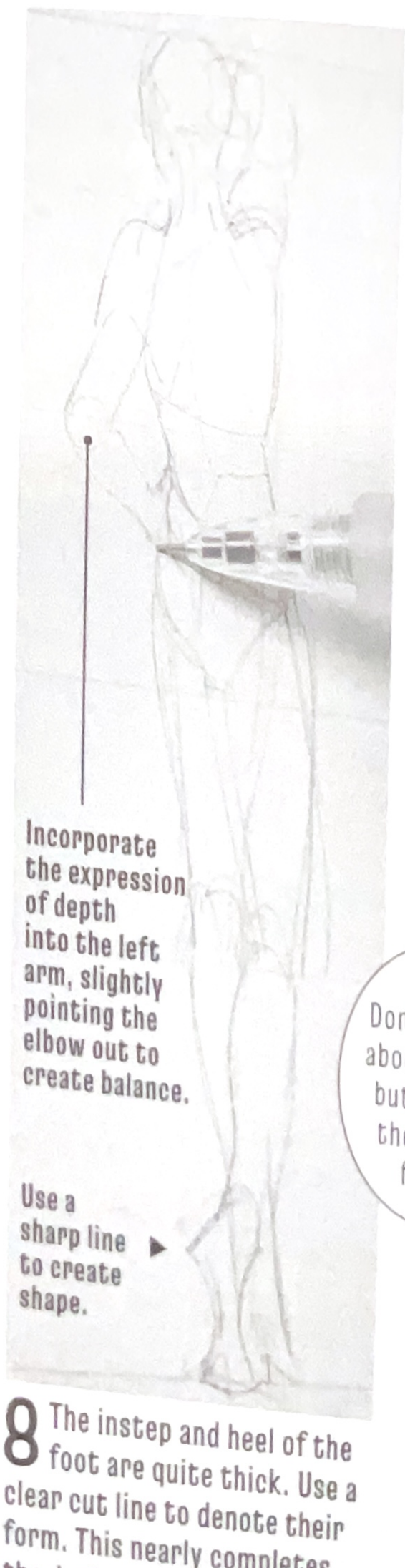
6 The body weight-supporting left leg. This is a pose viewed from behind, but as the back is significantly twisted, the legs can't exactly be depicted as if viewed directly from the rear either. Carefully observe and read into situations such as this.



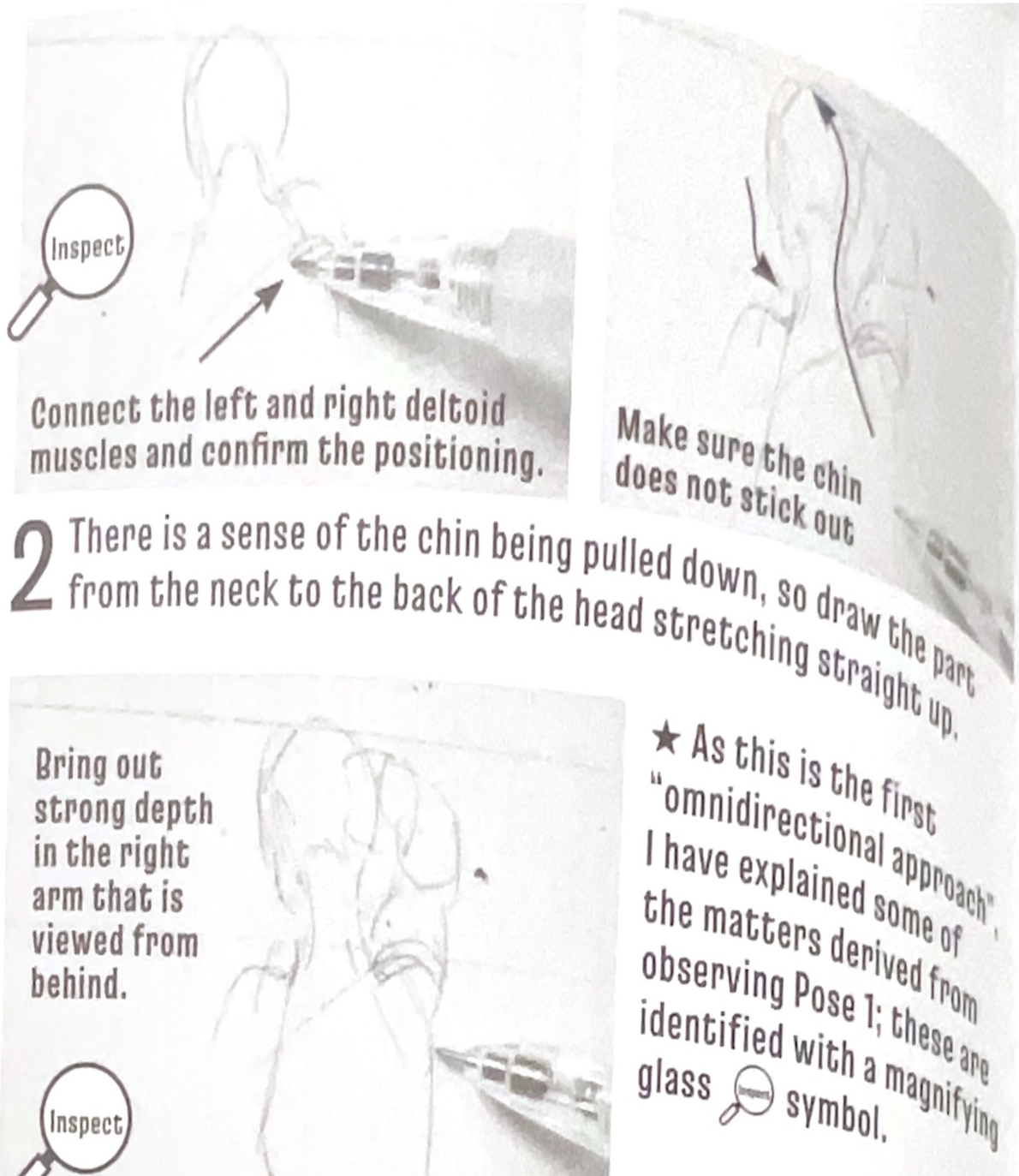
5 Mark in the median line to run down the center of the body's surface in order to make the twist in the waist clear.



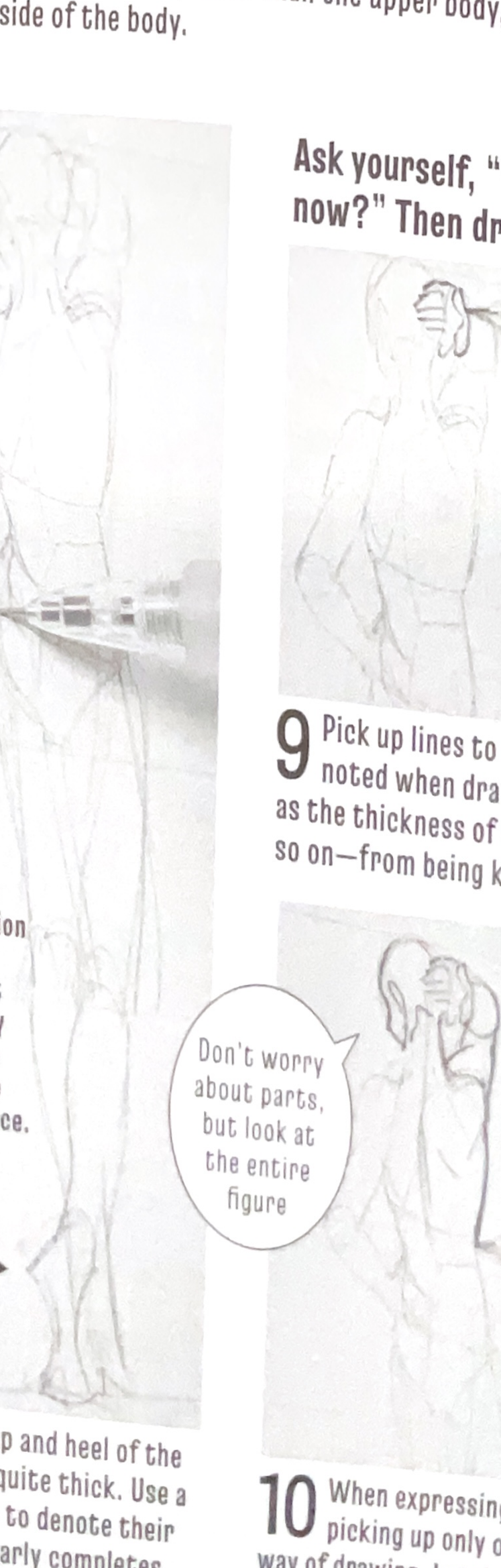
7 Don't make the right leg sharply bent as it would be if viewed from the side.


Incorporate the expression of depth into the left arm, slightly pointing the elbow out to create balance.
Use a sharp line to create shape.

8 The instep and heel of the foot are quite thick. Use a clear cut line to denote their form. This nearly completes the draft sketch.



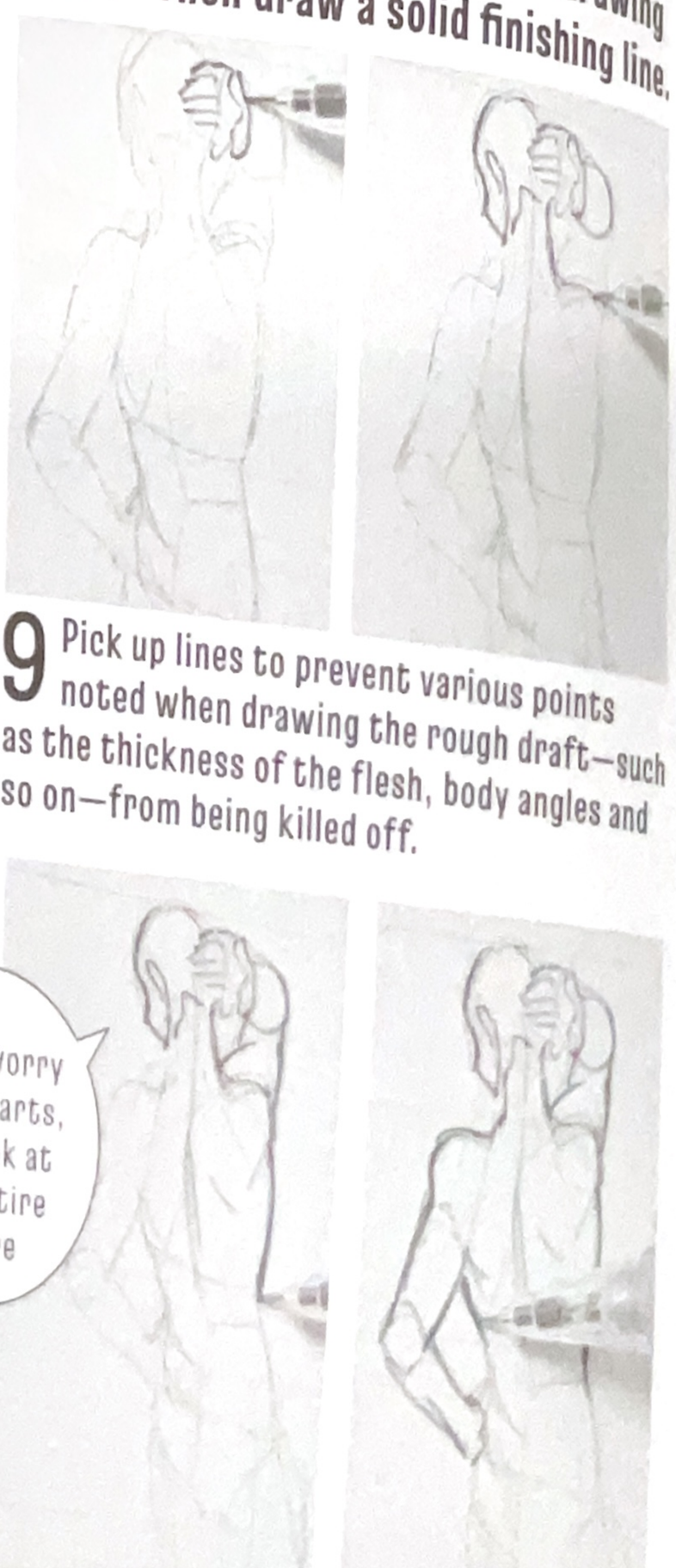
2 There is a sense of the chin being pulled down, so draw the part from the neck to the back of the head stretching straight up.



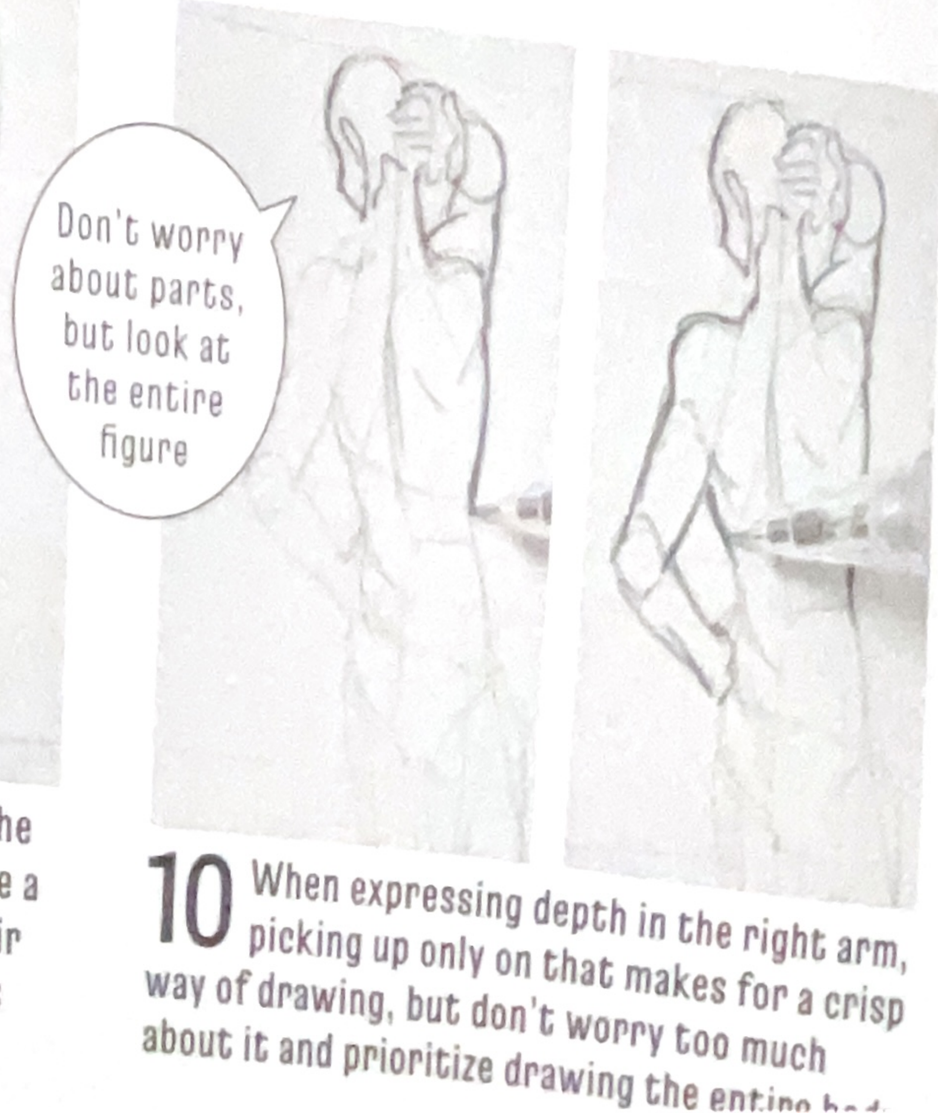
★ As this is the first "omnidirectional approach", I have explained some of the matters derived from observing Pose 1; these are identified with a magnifying glass symbol.

3 The elbow of the raised right arm protrudes out to the front significantly more than the upper body, so don't bring it out to the side of the body.

Ask yourself, "What part am I drawing now?" Then draw a solid finishing line.

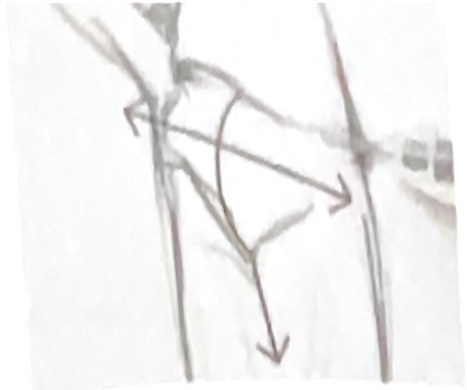


9 Pick up lines to prevent various points noted when drawing the rough draft—such as the thickness of the flesh, body angles and so on—from being killed off.



10 When expressing depth in the right arm, picking up only on that makes for a crisp way of drawing, but don't worry too much about it and prioritize drawing the entire bod...

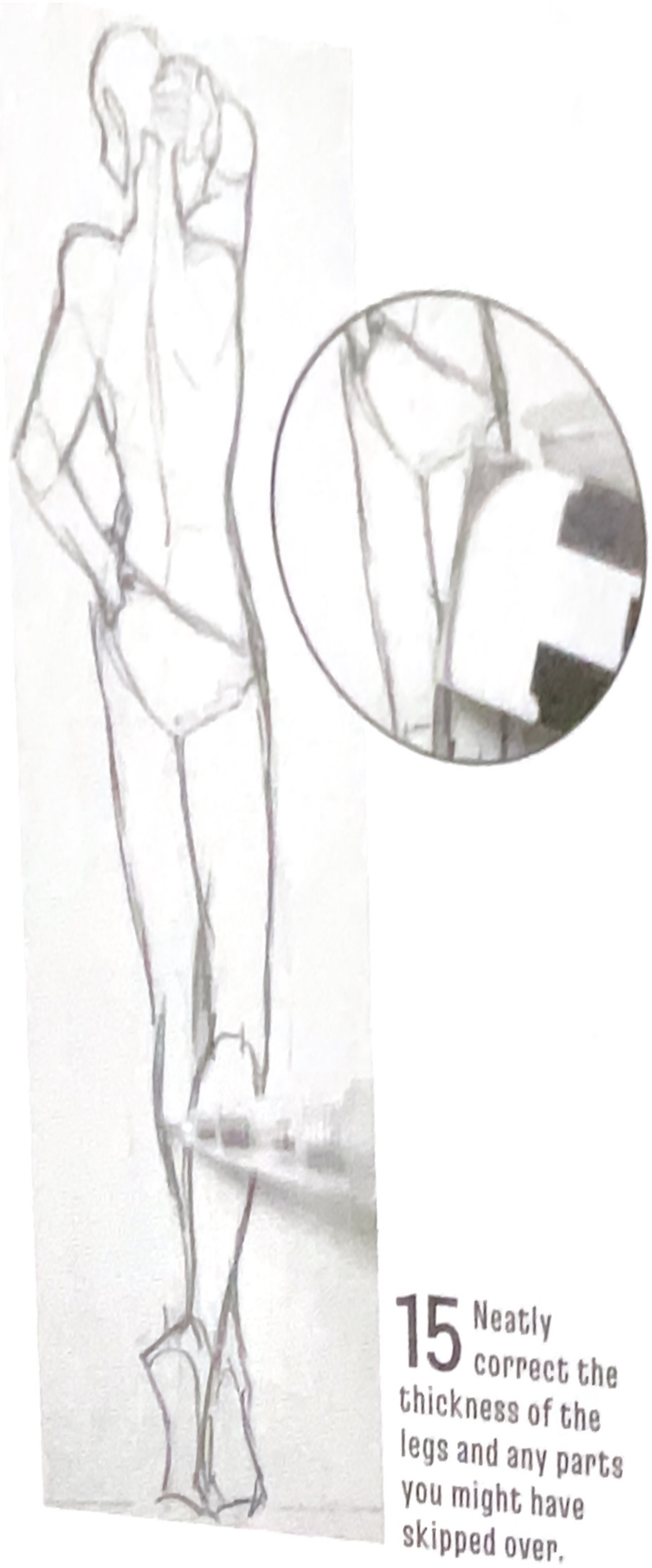
11 The way the back of the knees are rendered has a particular effect on the look of the legs. Be particular about bulges as you draw.



12 Differentiate the height of the hips, making sure the center of gravity does not shift from the left leg.

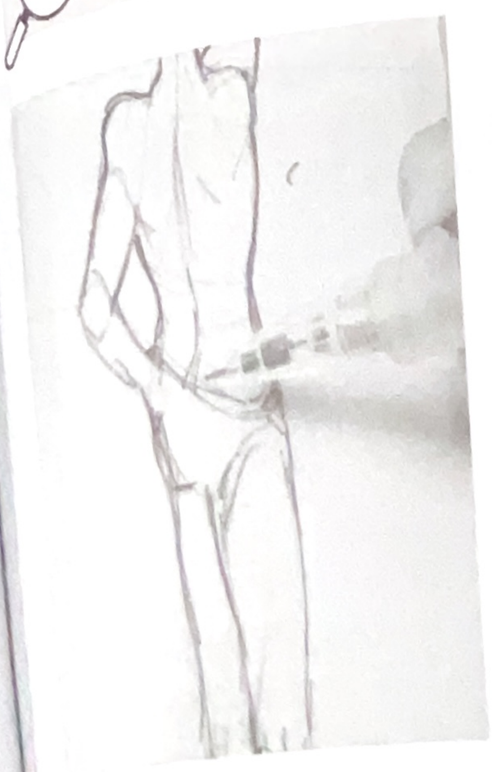
13 Looking only at the lower body, it resembles the form of a figure viewed from diagonally behind.

14 As I've paid attention to the median line and center of gravity while drawing, the twist in the body is alive and well.



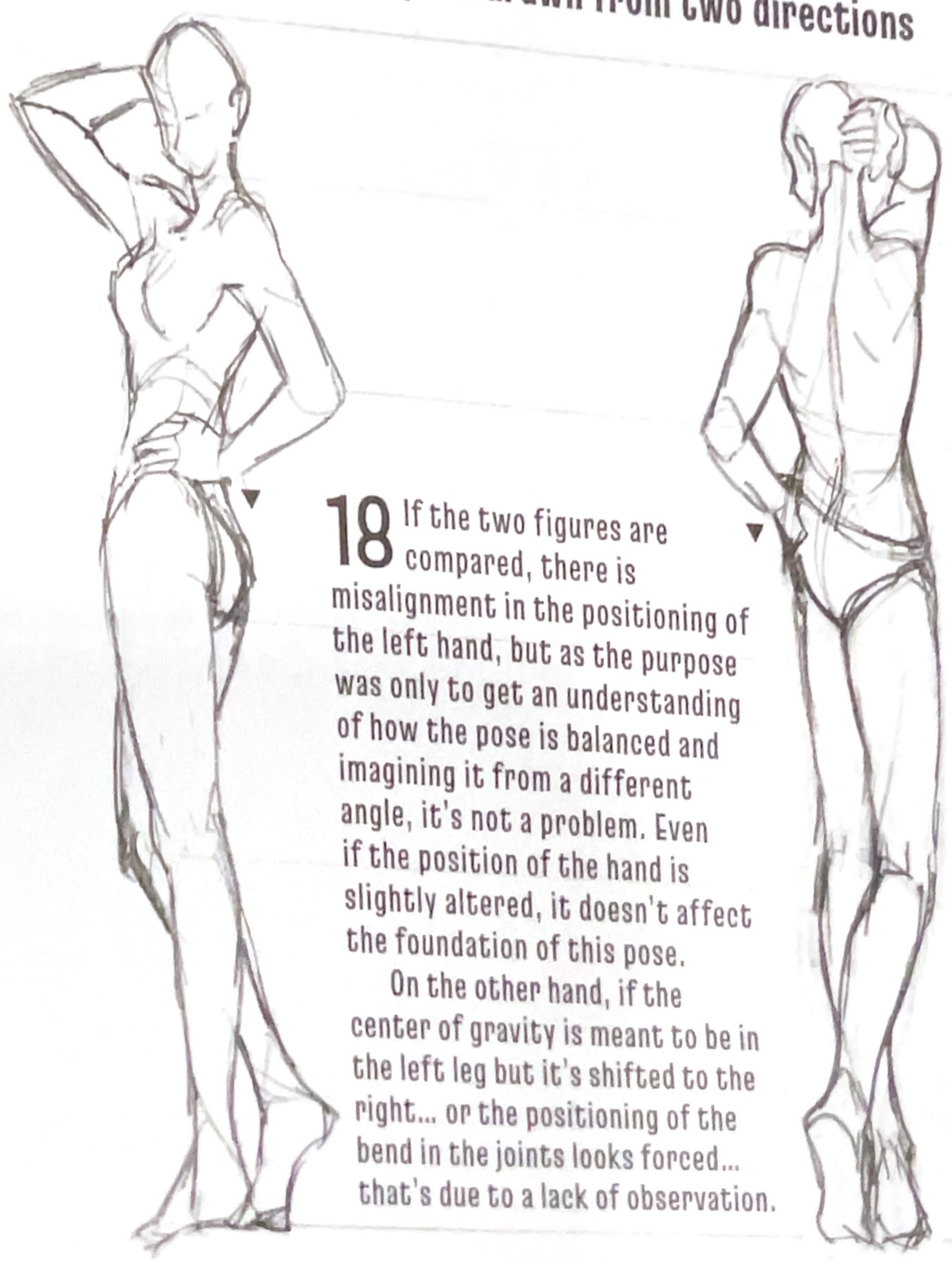
15 Neatly correct the thickness of the legs and any parts you might have skipped over.

16 As the join of the right leg appears to be pulled slightly into the foreground, take care depicting the overlap with the left leg.



17 Readjust the tilt of the left hip to complete the work.

Completion of the pose drawn from two directions



18 If the two figures are compared, there is misalignment in the positioning of the left hand, but as the purpose was only to get an understanding of how the pose is balanced and imagining it from a different angle, it's not a problem. Even if the position of the hand is slightly altered, it doesn't affect the foundation of this pose.

On the other hand, if the center of gravity is meant to be in the left leg but it's shifted to the right... or the positioning of the bend in the joints looks forced... that's due to a lack of observation.

Draw the Same Pose from Three Different Directions: Pose 1

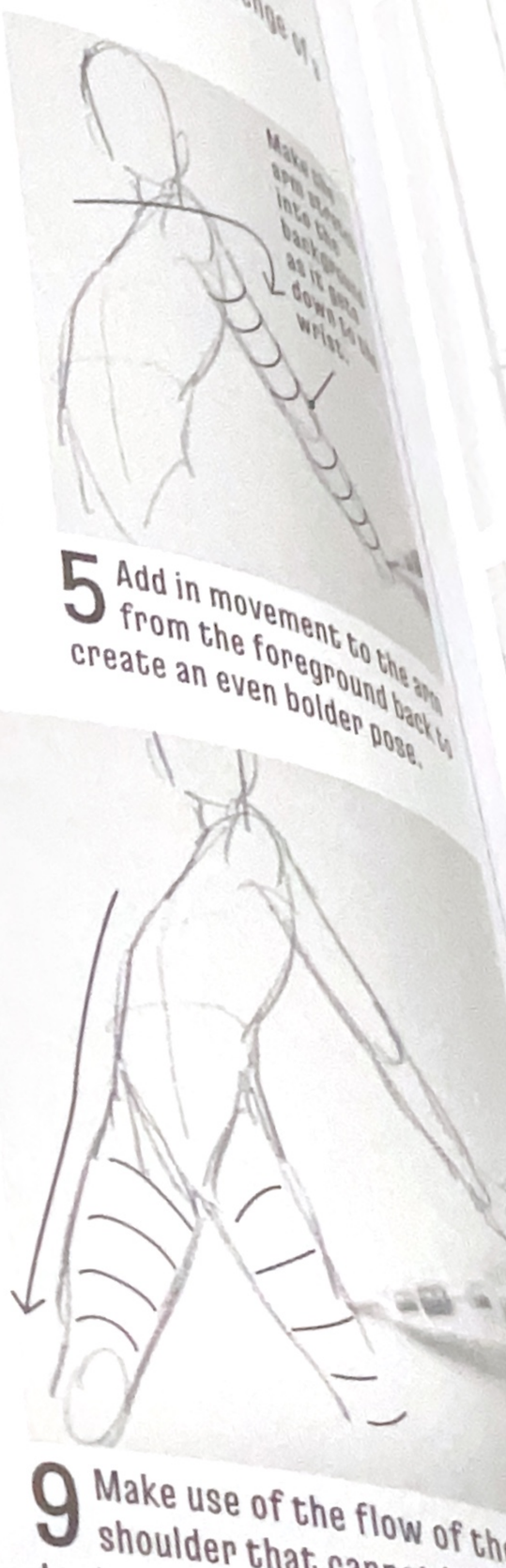
The next "omnidirectional approach" practice is to draw a pose from three different directions. Try the challenge of a pose with limbs stretched and a twist and arch worked in.

1 Start from the head.

2 This time, make the head face towards the front.

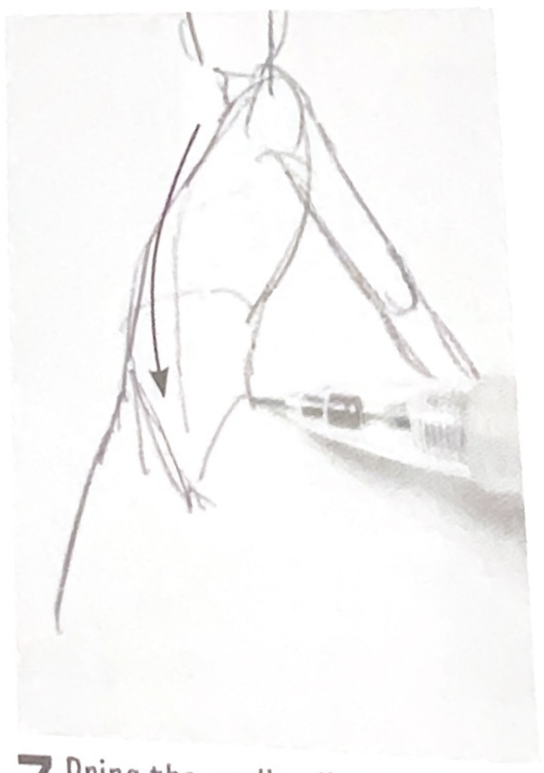
3 Boldly arch the upper body out to the side.

4 Draw in the arm from the shoulder jutting out to the front.



5 Add in movement to the arm from the foreground back to create an even bolder pose.

6 Explore the angle of the leg from where it joins to the body.



7 Bring the median line to the foreground and make the lower body face forward in the same way as the head.

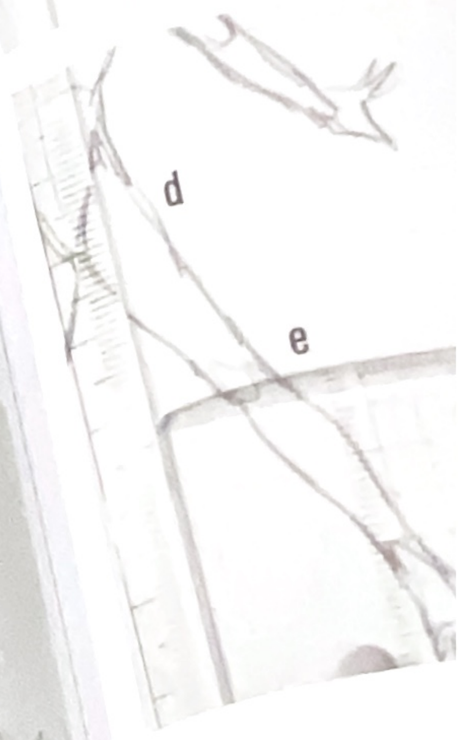
8 Work in the tautness in the thighs.

9 Make use of the flow of the right shoulder that cannot be seen in the background to pull the right leg into the foreground.

10 Mark in lines to make the right ankle look large.

11 Play up the bold flow of the leg and determine the direction of the toes.

12 Make the legs open out not only to the side but from front to back, bringing out depth



Pose 1 is finishe

Key Point

Pull the chin dow
boldly dynamic p

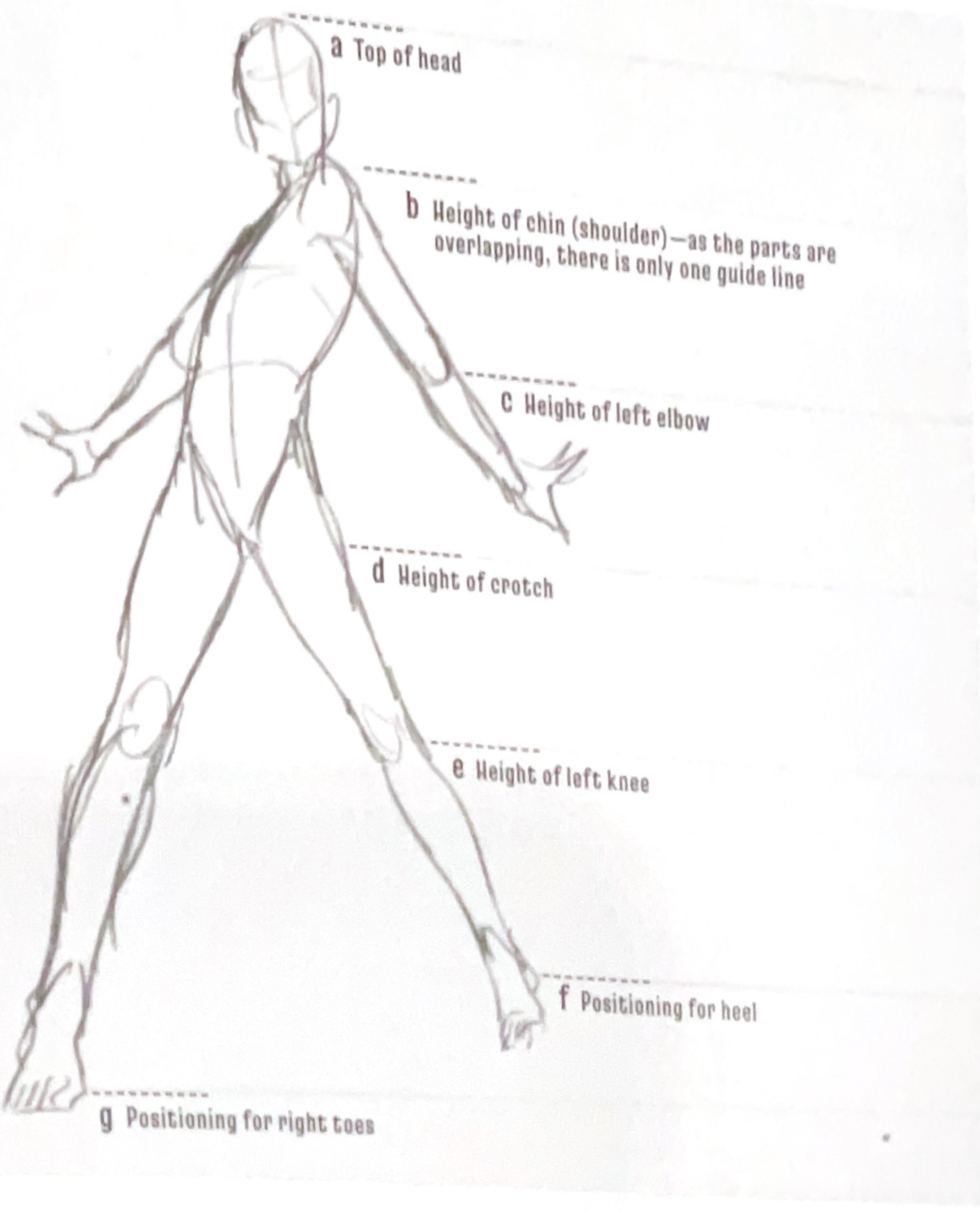
Preparation for drawing Pose 2

In the same way as for drawing the twisted pose on page 69, rule in the parallel lines that will form guides for drawing the figure on a different angle in Pose 2.

Pose 1 is finished!

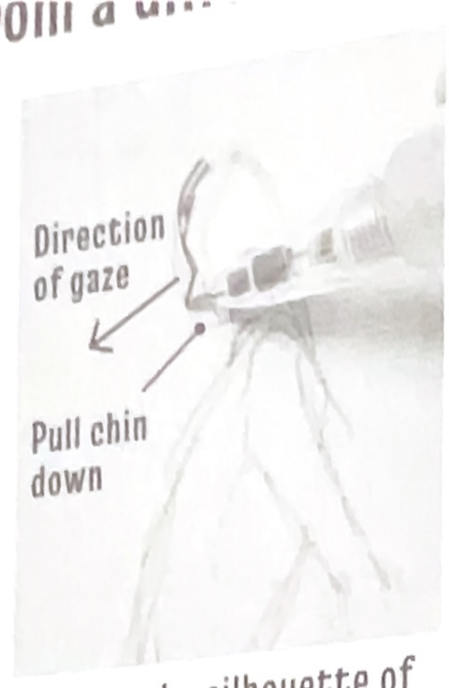
Key Point

Pull the chin down in this simple yet boldly dynamic pose.


a Top of head
b Height of chin (shoulder)—as the parts are overlapping, there is only one guide line
c Height of left elbow
d Height of crotch
e Height of left knee
f Positioning for heel
g Positioning for right toes

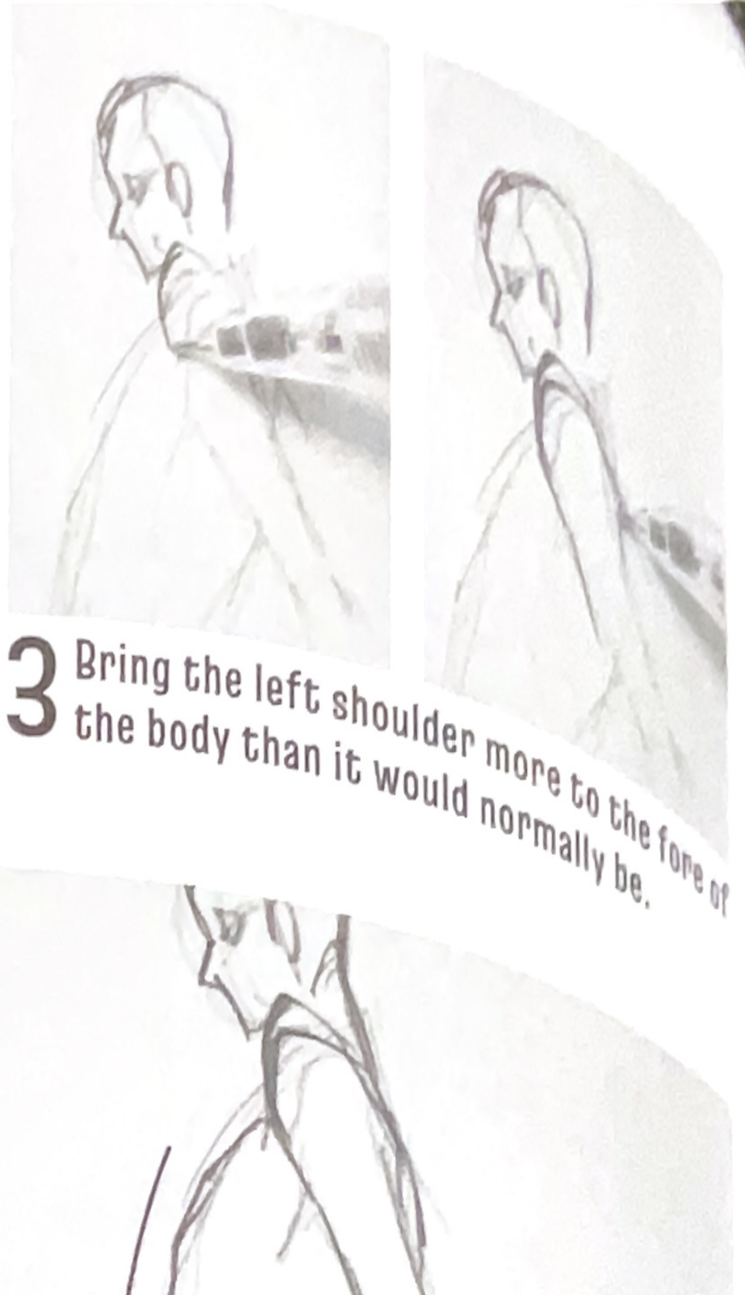
Pose 2: Draw the pose from a di...

Draw Pose 1 (page 73) as seen from the side. After making the rough draft, use solid lines to capture the shape.



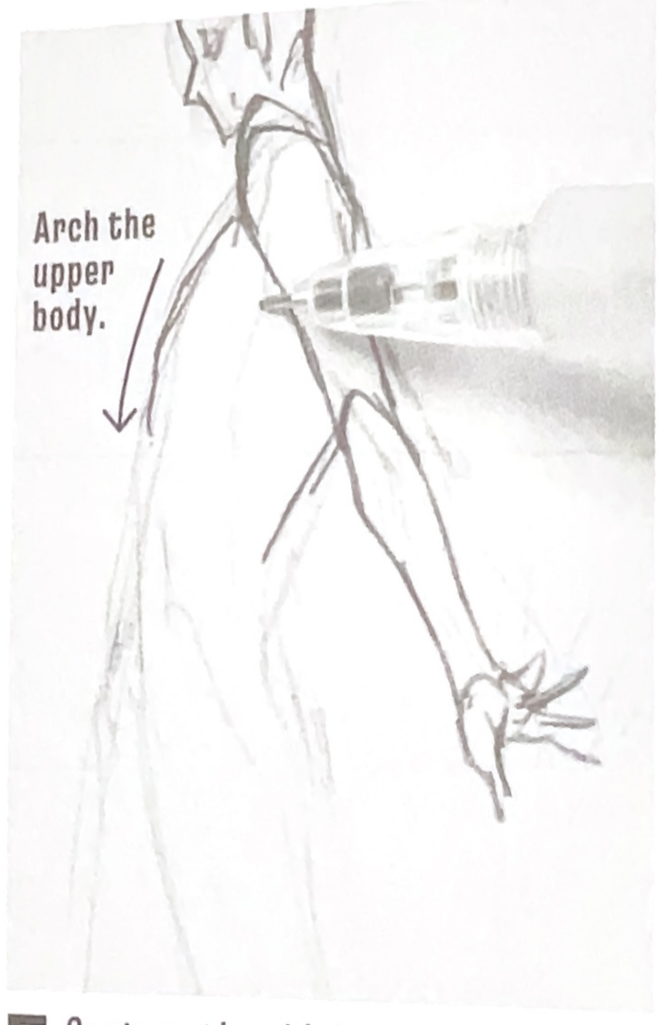
1 Draw the silhouette of the face in profile.

2 The chin is pulled down, so tilt the hairline as well.

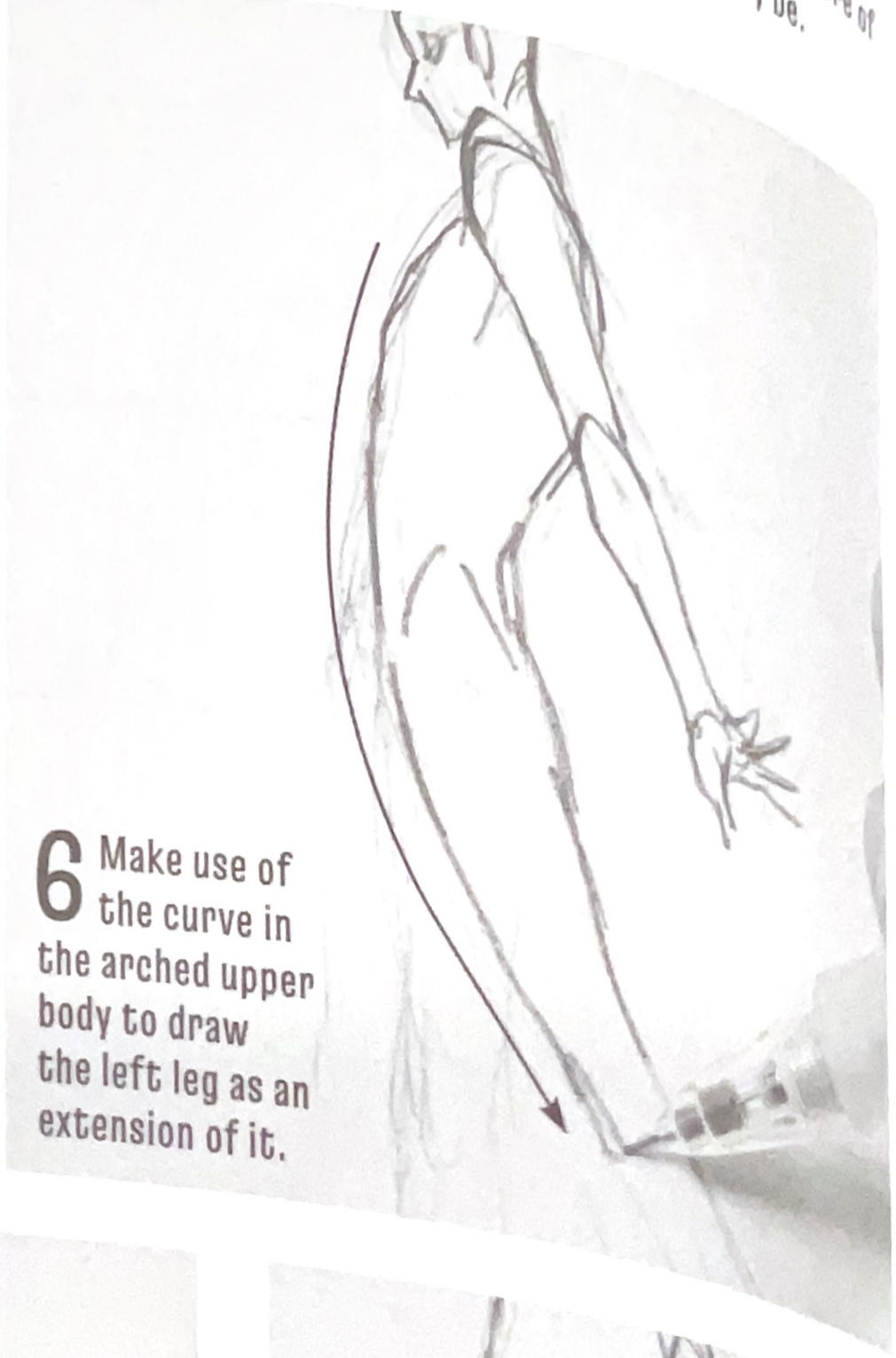


3 Bring the left shoulder more to the fore of the body than it would normally be.

4 Don't forget to express the depth when viewed from front on. Draw in the arm extending further into the background than where it joins the shoulder.

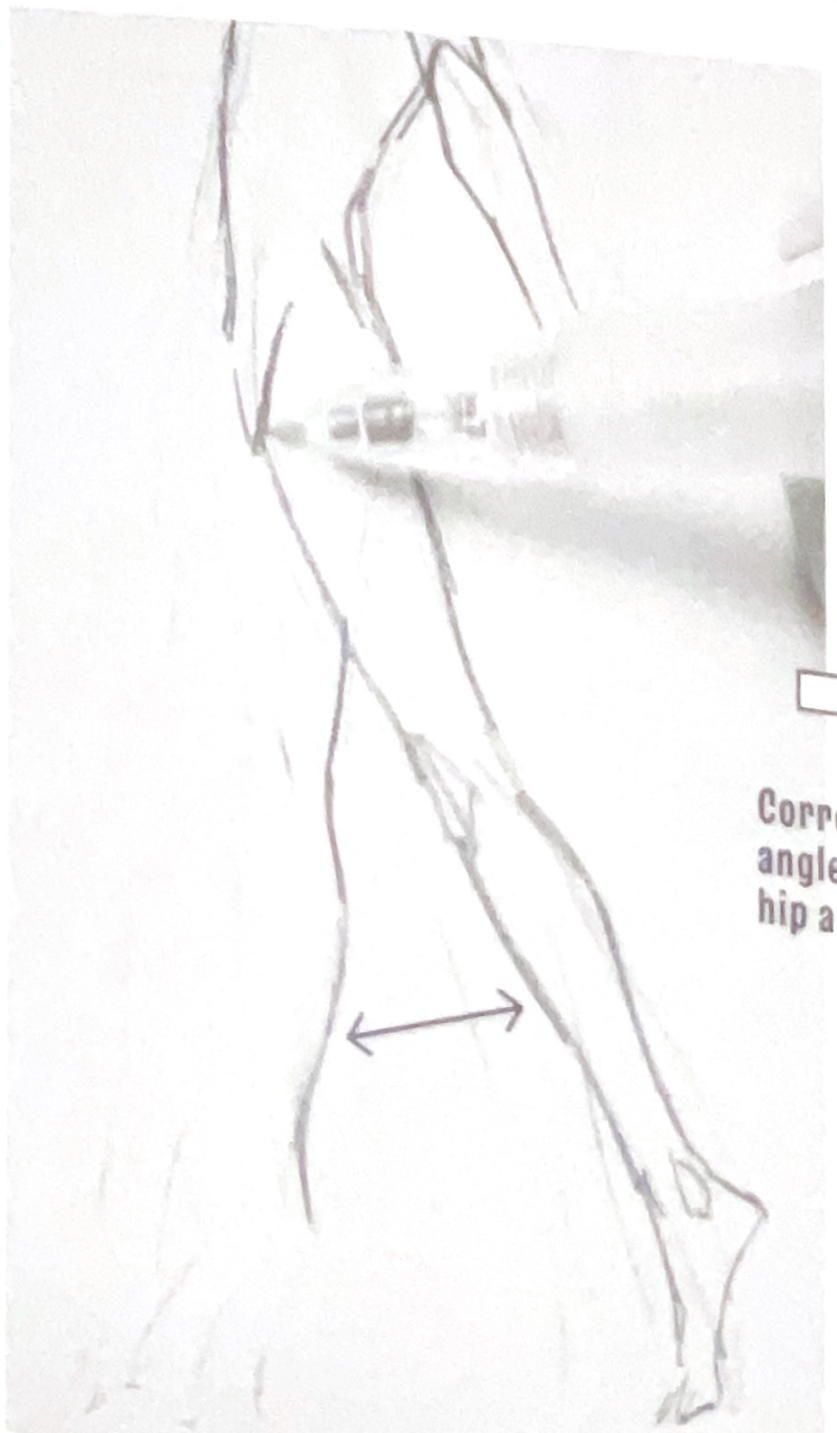


5 Capture the thickness of the upper body.



6 Make use of the curve in the arched upper body to draw the left leg as an extension of it.

7 Pay attention all the way down to the toes so as not to interrupt the flow!

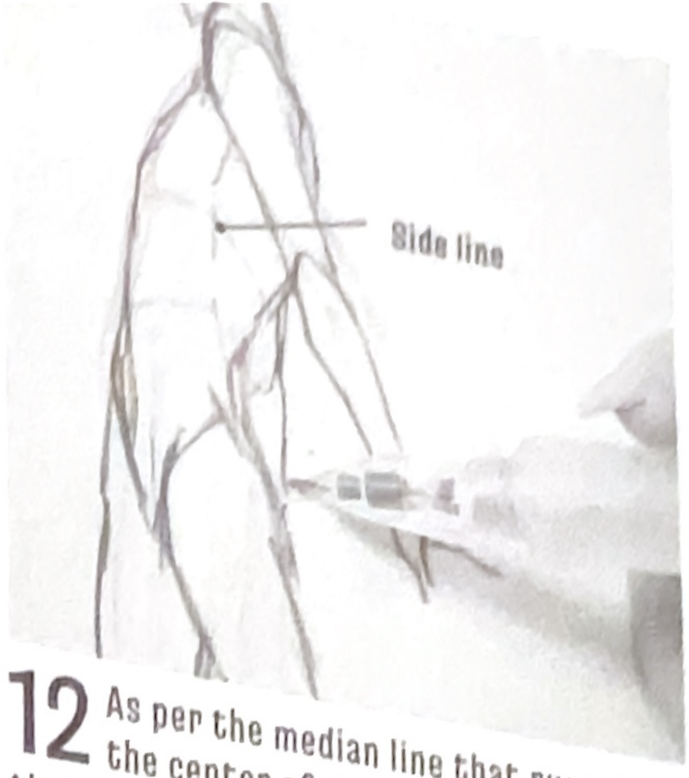


8 Draw the right leg too. The l... to be quit...

Correct the angle of the hip area.

10 Rather than making them straight, raising up the thigh and calf results in activated legs that are stretched straight out.

11 Draw in the knees and toes to point in the same direction as in Pose 1. Make the figure stretch up with plenty of strength in the toes.



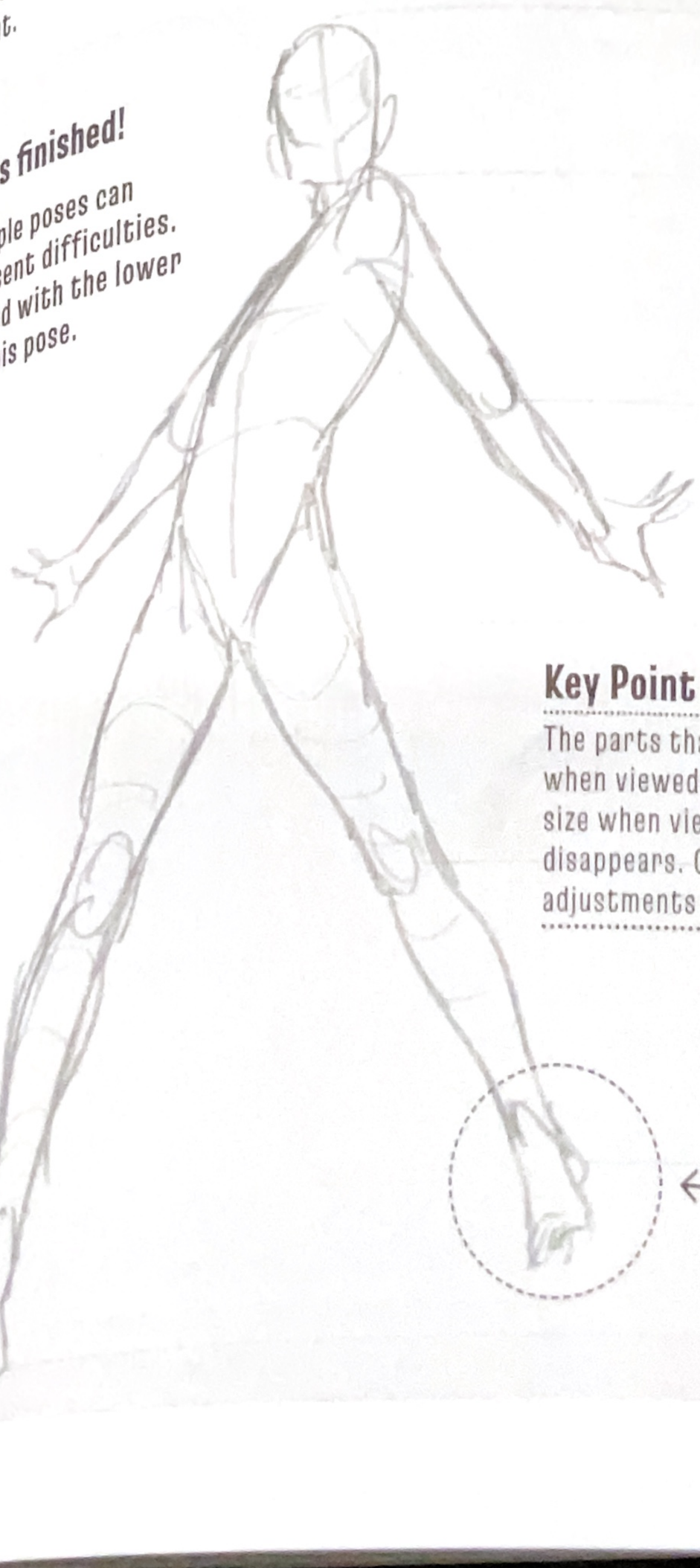
12 As per the median line that runs down the center of the body, drawing in the side line (see page 160) makes it easier when drawing from the side.

13 Add in the right arm that can be seen in the background.

14 Finish off the toes.

Pose 2 is finished!

15 Simple poses can present difficulties. I struggled with the lower body in this pose.



Pose 1

Key Point

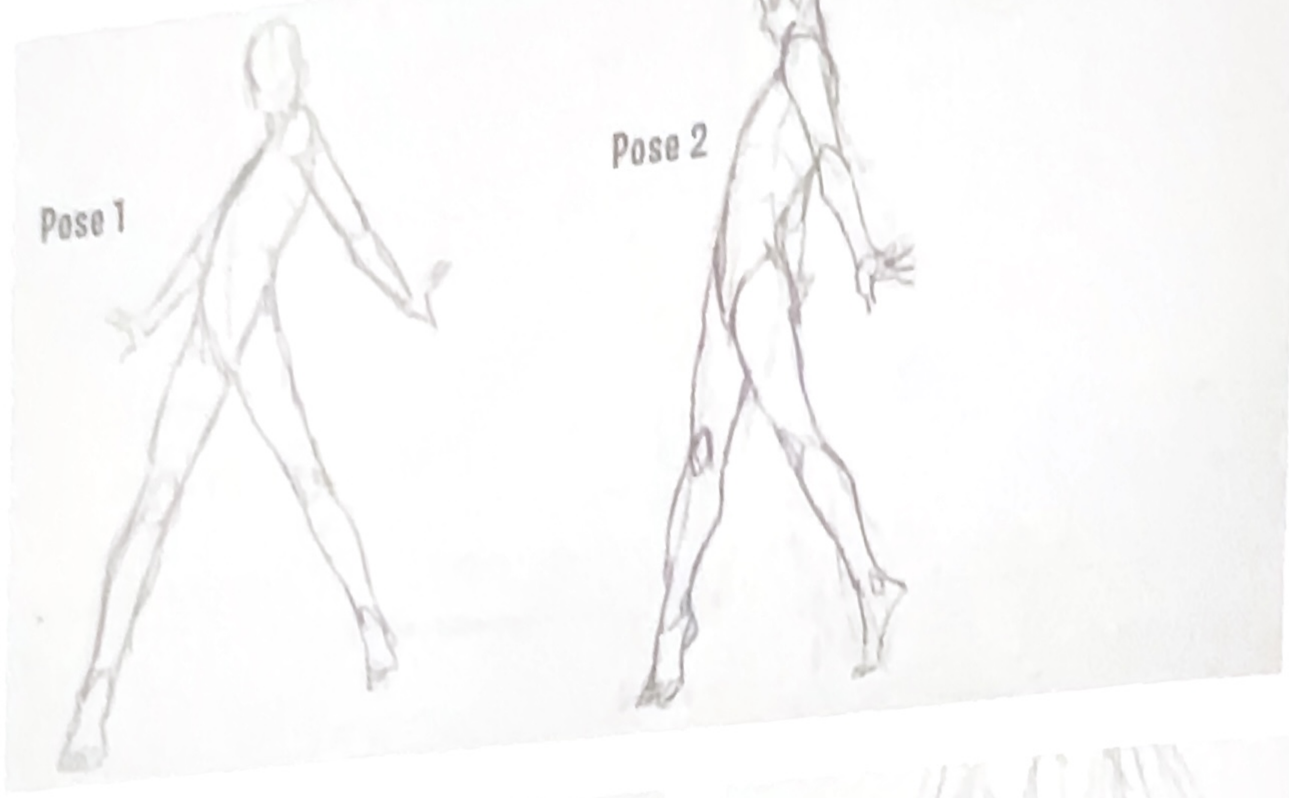
The parts that appear small due to depth when viewed from front on may change in size when viewed from the side, as depth disappears. Consider the situation and make adjustments accordingly as you draw.

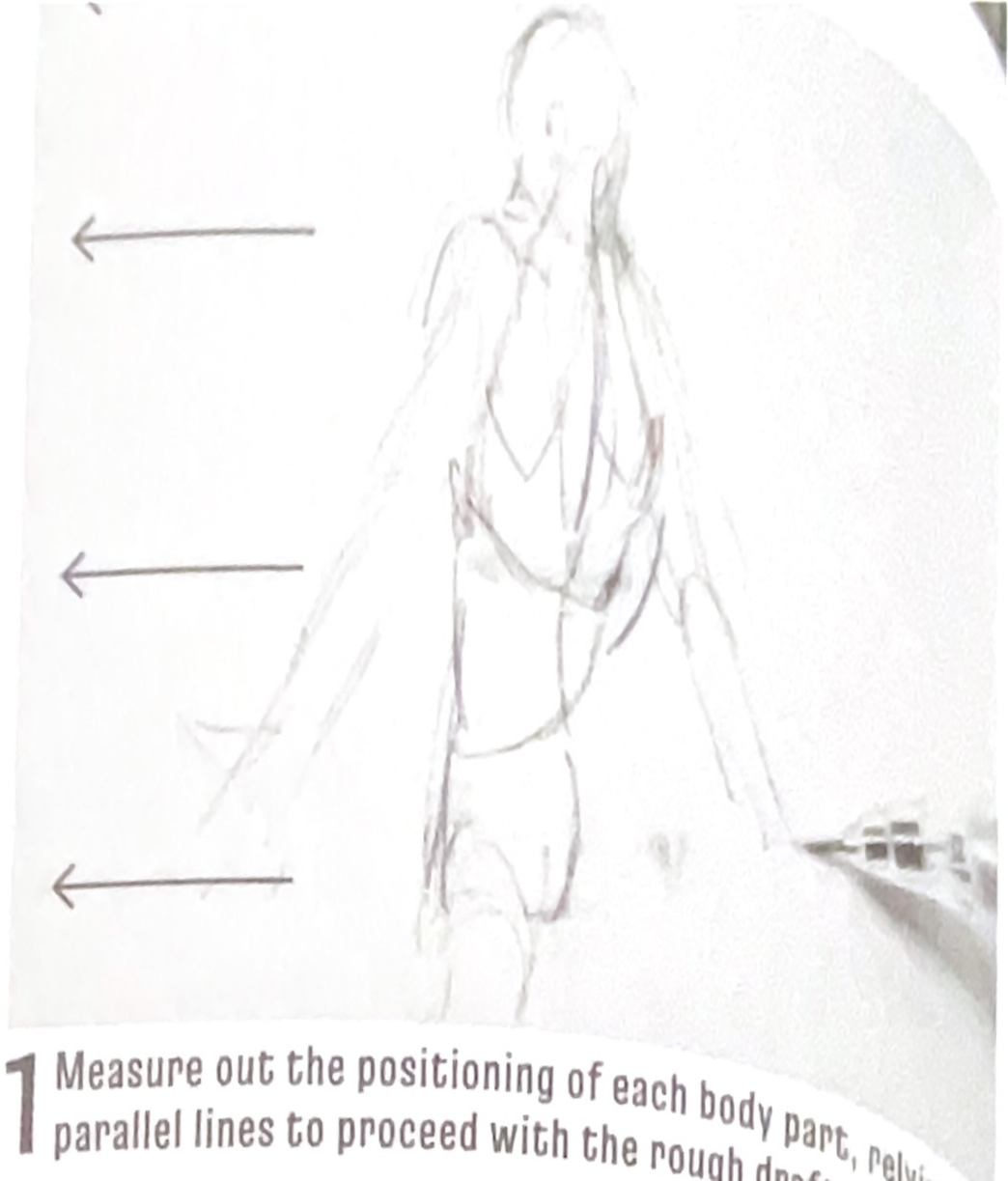
Pose 2

Compare the left feet!

Pose 3: Draw the pose from a different angle (from behind)

Using Pose 1 and Pose 2 as references, we'll draw the pose from yet another angle.





1 Measure out the positioning of each body part, relying on parallel lines to proceed with the rough draft.

2 Explore the shape while slightly exaggerating adding flesh to the form by considering whether the buttocks are lapping over the legs, whether the backs of the thighs are raised up and so on.

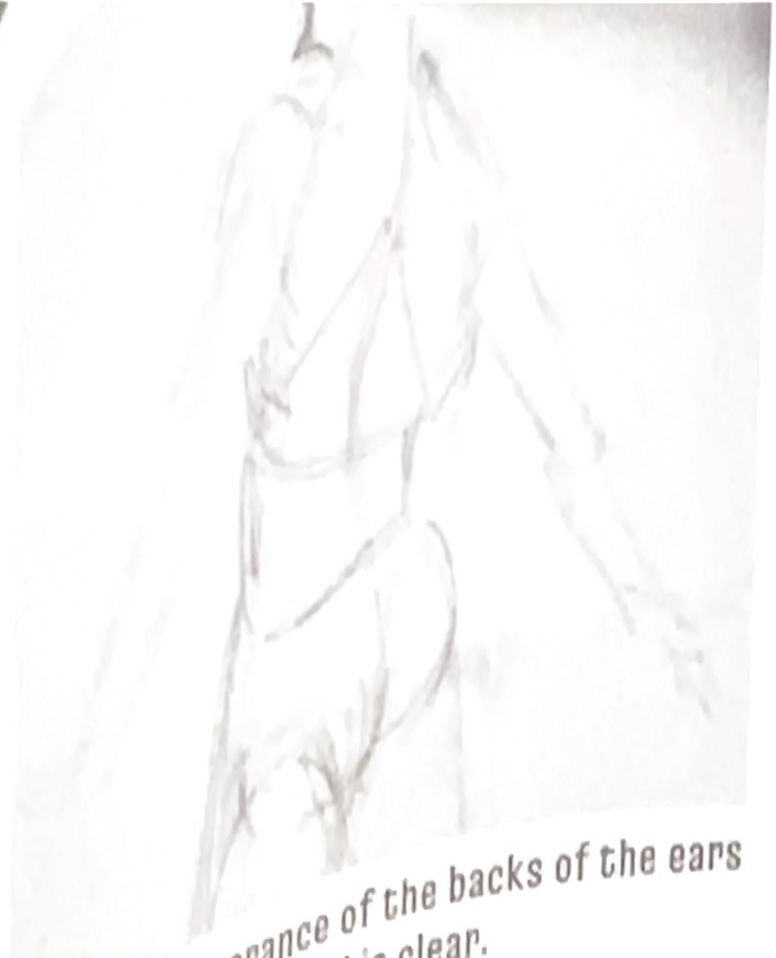
3 Keep experimenting with fleshing out the form until the pose feels right.

4 Adjust the line of the back, keeping in mind the flow of the S-shaped backbone.

5 In order to render the pulled in look of the waist, make a curve for the line where the back and waist meet and broaden the back.

6 Explore how the shoulder in the background should look.

7 As the figure is being viewed not directly from behind but from a diagonal angle, don't make the arms spread out symmetrically.



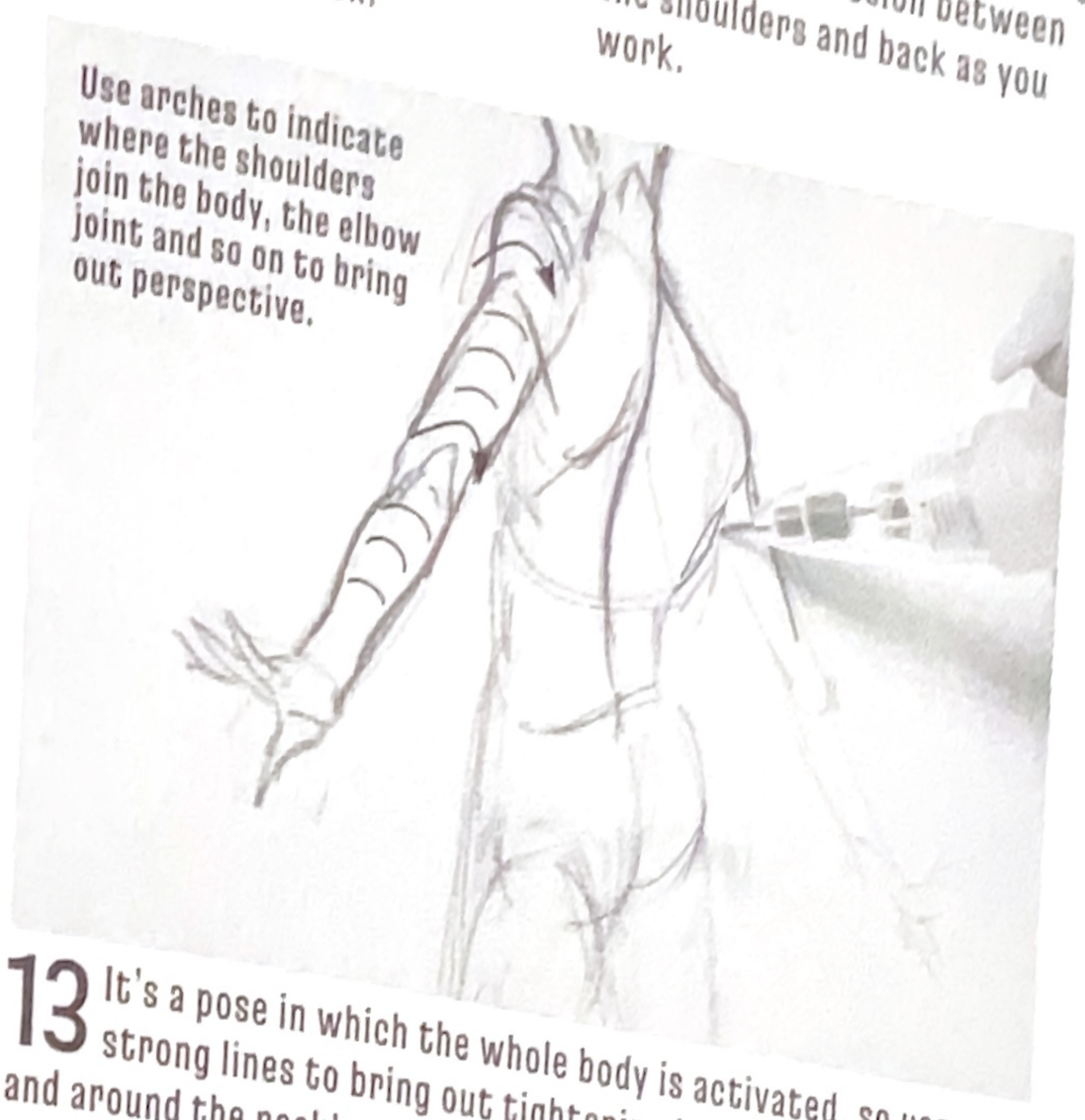
8 *Adjust the appearance of the backs of the ears so the angle of the head is clear.*

9 Be conscious of the connection from the back of the head to the neck and down the back.

10 Draw in the arms, checking the connection between the shoulders and back as you work.

11 *Work in the elbow at the point where the upper arm and forearm join.*

12 Draw in the hand to show the palm.



13 It's a pose in which the whole body is activated, so use strong lines to bring out tightening in the back, shoulders and around the neck!

14 *Express depth in the right arm by using arches in the opposite way to those on the left arm.*

15 Bring out differences in size in the palms.

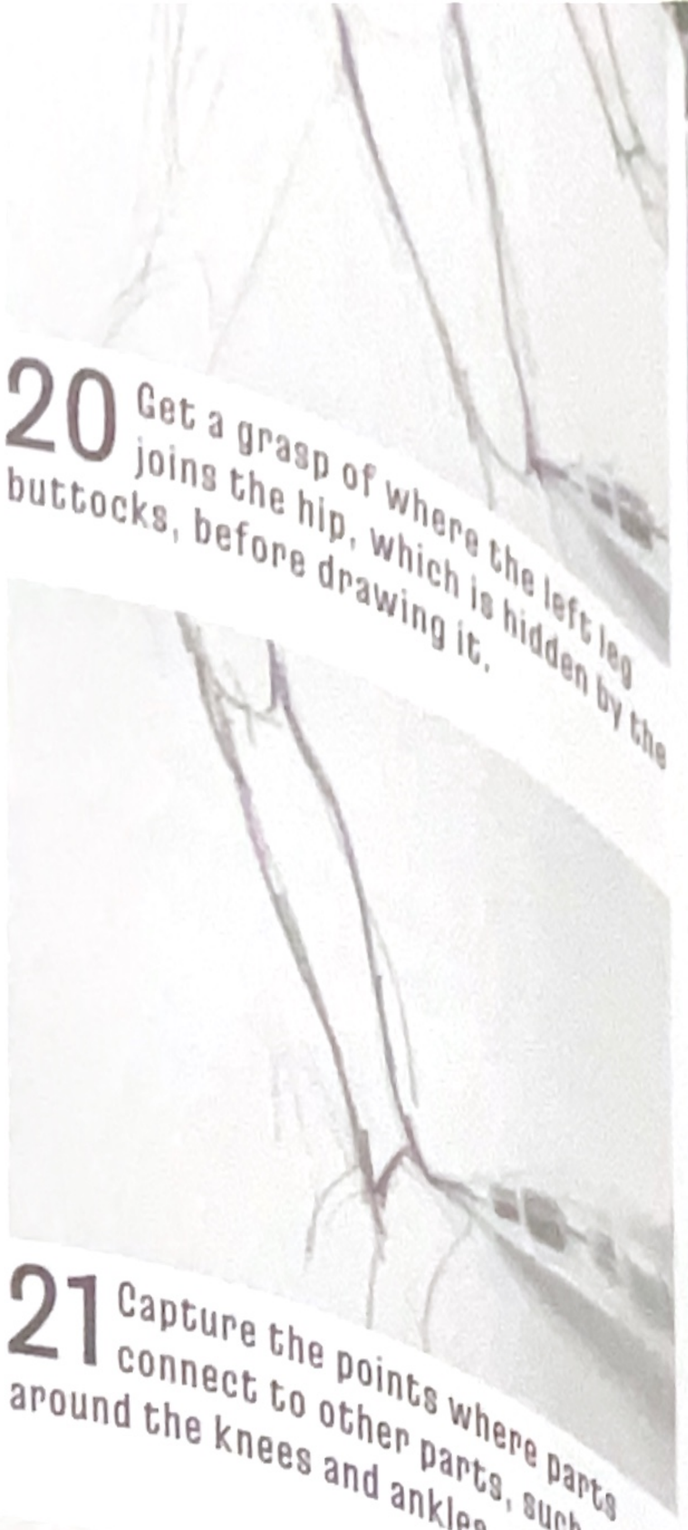
16 Raise the hips.

17 From here, correct the shape of the buttocks.

Pose 3 continued

18 I asked myself "do the buttocks look like they are on a diagonal angle?" but they didn't... the body is twisted, so you need to work out which way the buttocks are facing and correct the shape.

19 Lift the buttocks so that they appear taut.

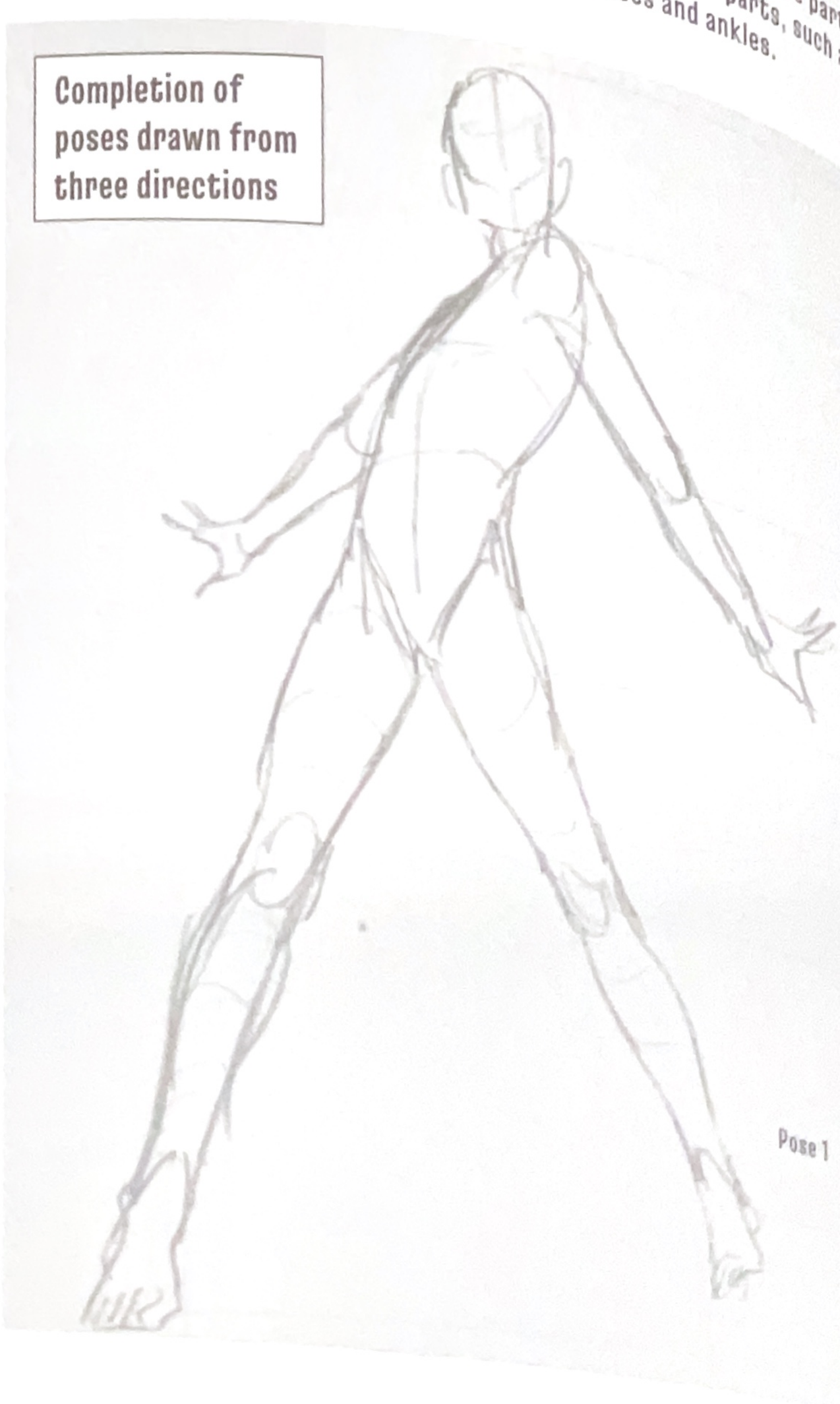


20 Get a grasp of where the left leg joins the hip, which is hidden by the buttocks, before drawing it.

21 Capture the points where parts connect to other parts, such as around the knees and ankles.

22 Compare this figure with Pose 1 to rethink the spread of the legs.

Completion of poses drawn from three directions



Pose 1